

music journal

JANUARY, 1960

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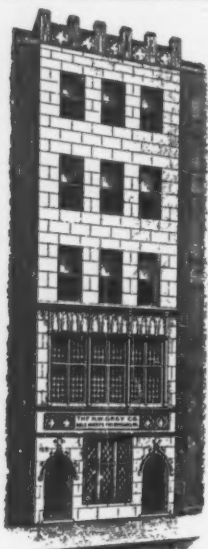
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Editorially Speaking . . .

THE New Year inevitably suggests the need of some good resolutions, with the possibility that some of them may actually be kept for a reasonable length of time. For the start of the year 1960 there may be some suggestions for those active in the field of music worthy of a place on the editorial page.

Our music teachers, first of all, might well resolve not to treat every pupil as a potential artist, even while keenly aware of any exceptional talents and making every effort to develop these to the limit of their potentiality. The fact must be faced, however, that a vast majority of all the students of music are not unusually gifted, but well worth teaching for their personal enjoyment and self-expression and as logical members of the greatly needed audience to support and appreciate the work of the true artists. Teachers should remember that for most people (adults as well as children) music is not likely to be more than a hobby and a recreation. To maintain and develop the enthusiasm and perhaps modest skill of this army of potential music-lovers is just as important as turning out artists of professional calibre.

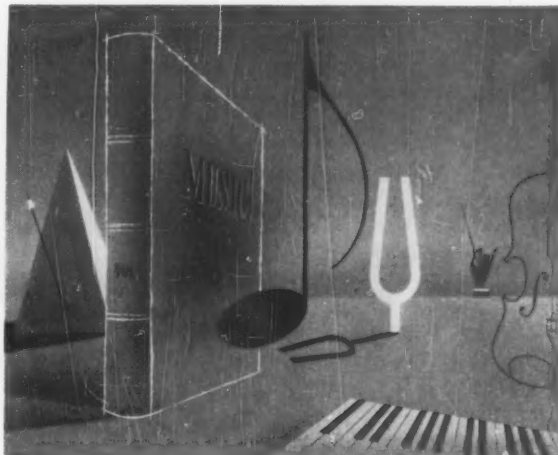
THE professional performers themselves can generally afford a few New Year's resolutions. It should hardly be necessary to remind the serious interpreters of concert music that their first duty is to respect the intentions of a composer and to try as honestly as possible to convey those intentions to the listener. They might resolve, while capitalizing the assets of personality and appearance, to remember always that the music itself is of primary importance. They should find a happy medium between slavish devotion to old favorites and a fanatical search for novelty, keeping in mind the fact that a paying audience cannot be limited to a handful of sophisticated experts.

Similar resolutions can apply to popular singers, with particular emphasis on the so-called "song stylists." It is about time they realized that the melodies of a Kern, a Gershwin or a Rodgers were not meant to be distorted at the whim of a performer or arranger, but should be sung as written. They might also resolve to resist some of the trash that has recently been forced upon them, to the distress of most adult lovers of popular music.

OUR serious composers could well start the new year with a resolution to stop thinking of musical creation as a primarily scientific or mathematical process, to recognize the significance of the human equation and to admit that something new is not necessarily better than something old, with perhaps an occasional prayer for that indefinable miracle known as inspiration.

For popular composers a brand new set of ideals is recommended. Far too many of them have given in to the deliberate lowering of standards, based upon illiteracy, vulgarity and violence. Our popular music needs much more than a New Year's resolution to bring it back to a semblance of the art that it should be.

Radio and television should stop treating music as a step-child and try to realize the possibilities of such powerful media of communication and entertainment in the direction of improved taste. Their contributions to our musical culture are still pitifully inadequate.



ADDED to the traditional hour-glass and *Auld Lang Syne* on our cover is the sketch above, by Tony Roy, which suggests the continuing implements of music through the years: the metronome, the bound volume of sheet music, the tuning-fork, the baton, the keyboard, the strings and the notes themselves. These are symbols of permanence which hardly need emphasizing,—reminders of time and melody, harmony and form. In the words of the poet, "Beauty is Truth." That seems the best possible introduction to the age-old wish and greeting of the season: "Happy New Year!"

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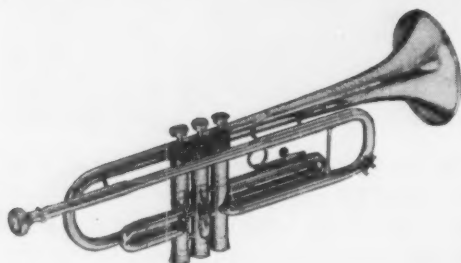
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MUSIC AND LIFE

Harlan W. Peithman

MUSIC is an essential part of human life. It implies social situations and realizes itself properly only in a social environment. No other art permits such wide participation as does music and probably no other single activity provides the service to humanity that music does.

When one compares with other forms of entertainment the influence of music through symphony orchestras, opera companies, choirs and other groups, one realizes that music permeates our society to a high degree. It should maintain its rightful position.

Music is a social art. It is a pattern of communication, since it says something to somebody. It is a co-operative enterprise, since a musical performance involves more than one person. If an individual is a performer, he generally has an audience that joins at least in spirit. If a music group performs, the members must co-operate and work together. They must join with the audience as a part of the whole.

Review of Life

Music is a way of reviewing things that have been important in the lives of people, even though they may be far apart both in time and space. Music has accompanied almost every race of mankind in its joys and sorrows. It has been a part of ceremonies and merry-making. Even before music was recognized as an art, it lightened the burden of tedious tasks.

All phases of life are found in the songs of mankind. Folk songs contain much of the history of what man has thought and done through the ages. These elements were passed on from generation to generation.

One might say that music speaks directly to the heart. Through the study of the music of any people, one begins to understand much of their culture. One can sense and comprehend the national qualities of their mind and spirit. Folk music reflects the environment and social development of the people of a nation.

Music surmounts the barriers of language and tradition. It provides for international sympathy and tol-

MUSIC JOURNAL

erance, since it contains an emotional warmth that is generally missing in a strictly intellectual approach to understanding. It has been said that the folk song is more potent than peace commissions in promoting understanding among the people through the world. Even though they may not be able to comprehend or interpret the language of others, those speaking a foreign tongue sense the meaning of songs, which are a universal language.

During recent years our State Department has encouraged and sponsored the exchange of musical artists and groups with other nations. Concerts by these individuals and organizations have created much good will in foreign lands.

It has been said that music may help answer one of the greatest problems facing the human race, namely, juvenile delinquency. Parents, educators, church groups and others are becoming increasingly conscious of the possibilities of music as a crime deterrent. Yet one wonders if the experts in crime prevention are fully cognizant of the power of music in the prevention of crime. In studies that have been made of special schools for youth as well as of penal institutions throughout the land, there is overwhelming evidence that musically educated persons are seldom found in such places.

It is most unfortunate that music still holds a place far below its potentiality, even though all progressive educators are in agreement as to its importance in our schools. As far back as 320 B.C., the great philosopher Aristotle said that "since music has so much to do with the molding of character, it is necessary that we teach it to our children." Q.E.D. ►►►

THE MESSAGE SINGS

Echoing through lengthening years
The message of music still sings,
As sound lives on, but disappears,
Echoing through lengthening years.
Music hovers in other spheres—
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—Marjorie Bertram Smith

JANUARY, 1960

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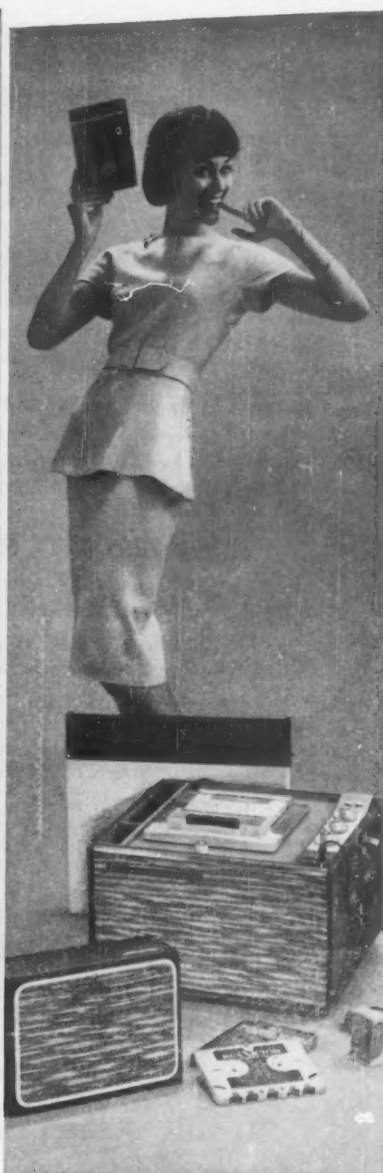
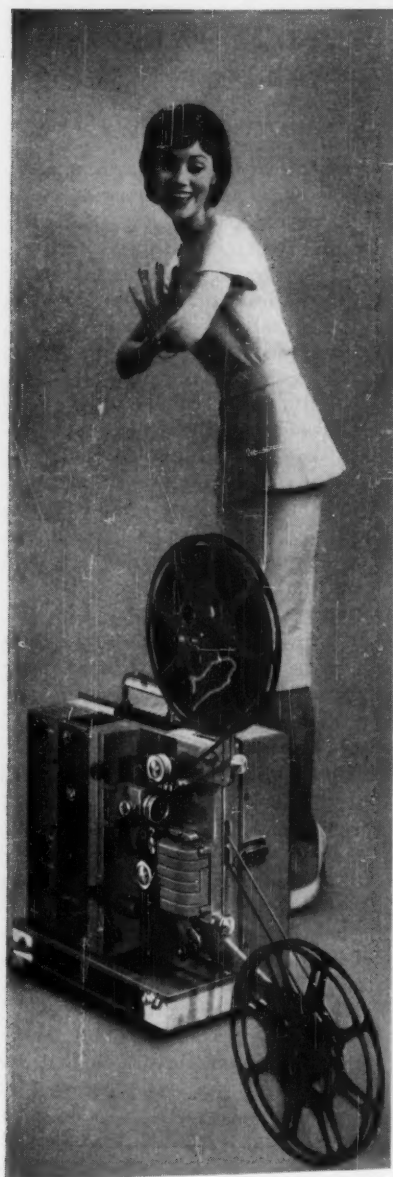
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MUSICAL PROGRESS

William T. Sutherland

ALMOST unlimited potential was revealed in 1959 for the growth of all types of amateur musical activity. Within education, music is more a part of the basic curriculum than ever before. Reports from educators and music industry leaders indicate that in the last two years the number of school bands has increased from 45,000 to 47,000; school orchestras, from 23,000 to 26,000. Individual bands and orchestras are becoming larger. Several cities that previously had one youth symphony orchestra now have two. Schools that had two bands have three, four or perhaps five; and many schools that previously had no instrumental program have started a band, orchestra or both.

Training on melody instruments continues to expand at a rapid rate. Approximately 90 per cent of the children in kindergarten and first grade receive rhythm band training to introduce them to music at the earliest moment in their school experience.

Reports of success have come from several pilot programs that have used training in instrumental music to help improve students' reading habits. Such uses of music to help strengthen other subjects in the curriculum promise to provide an even broader base for instrumental activity in the schools.

Considering these favorable trends and the 8.7 babies that are being born in this country every 60 seconds, the potential growth for music in education is staggering.

Furthermore, parents and the public at large heartily approve of these expanding school music programs. In fact, public opinion is leading the trends in the schools. More than 73 per cent of parents want piano taught in schools, in addition to band and orchestra instruction. More than half of them feel that piano instruction should be made a regular part of the school

William T. Sutherland is Executive Vice-president of the Wilking Music Company, Indianapolis, and President of the American Music Conference, recently re-elected. The research producing the statistics above was conducted by the Philip Lesly Company, Chicago.

program wherever possible.

Every sign indicates that music is more a part of the basic curriculum today than it was before certain extremists suggested that courses in the arts and humanities be cut to permit more concentration on scientific and technical training.

There are many social and economic trends that favor the growth of music outside of school activities. Chief among the social factors are more family activities, higher educational levels and more participation by adults during their leisure time.

By 1970 there will be 25,000,000 families with after-tax income greater than \$7,500. They will constitute 40 per cent of the spending and control 85 per cent of the discretionary spending, the area which most directly influences music. Leisure time will increase and easier work conditions will evolve with technological advances.

Basic changes in America's attitude toward credit also favor music, for people today buy fun on credit. Regardless of whether manufacturers are selling boats, swimming-pools, hi-fi sets or cameras, one theme keeps recurring: fun, relaxation, enjoyment. Dealers and teachers trying to interest the adult in playing music may use these themes also.

Music already is making a strong bid for the new adult market. Most of the 750,000 estimated sales of table model chord organs in 1959 went to adults. An average 30 to 35 new classes for adult leisure-time study of instruments were added each month in 1959 to the hundreds of existing adult classes.

Arrangements for adult classes are worked out by dealers and music studios in connection with high school evening study programs. Some of these activities are sponsored by colleges, local civic groups or church organizations. This all definitely spells Musical Progress. ▶▶▶



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Children Are My Hobby

ARTUR RUBINSTEIN



I LOVE to talk about my children. They're my favorite subject. You might even call me an authority on sons and daughters, since I have two of each—a nice set. My wife and I would like to have such a set regularly every ten years.

I'll start with Eva, my eldest. Eva, a dancer and an actress, was born in Buenos Aires. She was the principal dancer in the European company of *Oklahoma*. Then she made her Broadway debut as the sister in *The Diary of Anne Frank*. She was on Broadway one year and then she played in *The Dybbuk*, off-Broadway.

She got all her show jobs on her own, not through me or my name. Eva is a great lady, just like her mother. I was beginning to think that I would be remembered as the father of Eva Rubinstein but she got married. Her husband, a young parachuter-turned-preacher, the Rev. William Sloan Coffin, is pastor of a church and head of a department at Yale University. 1958 was a great year for me; they presented me with two grandchildren that year: Amy Elizabeth, born January 13, 1958, and Alexander Sloan, born December 16, 1958.

I remember my return from one of my Far Eastern tours when Eva

was a little girl. The moment I entered the house, Eva ran to me, flung her arms around my neck and cried, "Daddy! Play for me!" Deeply moved, I took the child by the hand and vowed that I would play for her as I had never played for queens. I started for the piano.

"No, no!" Eva protested. "No piano. The phonograph!"

Paul, 24, born in Warsaw, is my six-foot, good-looking, brilliant, music-hating son. I try to interest him in serious music but he says, "Dad, I just can't take it." He usually doesn't go to concerts; if he does, he falls asleep. But he loves jazz. He has stacks of records of all kinds of jazz—listens to it for hours—and is almost an authority on the subject.

Paul graduated from high school

cum laude. He entered Yale at 16 and learned to play gin rummy! Then he had a bad car accident in which his arm was broken. After two years at Yale he decided to be an engineer but it didn't work out.

When he decided to be a business man, I told him, "I will allow you to be a millionaire." He was accepted by the University of Pennsylvania in Business Administration. He got a job as a business man at RCA but wanted to be independent, so he struck out on his own. He took his turn in the Army and when he got out of the service he went into business in Tacoma, Washington.

A short time ago he announced that he was in love and wanted to marry. I wrote him an eight-page

(Continued on page 64)



Rubinstein Plays for His Children

—Photo, Courtesy Steinway & Sons

Artur Rubinstein is widely regarded as the greatest living pianist and certainly one of the greatest of all time. It is characteristic of this brilliant personality that he should write an intimate account of his children in preference to discussing his own art and the details of his spectacular career.

Music is the Heart of a City

GORDON S. CLINTON

(Mayor of Seattle, Washington)

JUST a decade after its founding, Seattle had already provided for an institution of higher learning—the University of Washington. Scarcely four decades later its Symphony Orchestra was founded. True, that original University faculty was small—and that first Symphony concert was hardly all professional—but the seeds were planted and the atmosphere for growing was good.

Subsequent association with the Symphony through the years of such conductors as Henry Hadley, Karl Krueger, Basil Cameron, Sokoloff, Sir Thomas Beecham and Milton Katims confirms a notion native Seattleites like to maintain—that the musical “heart beat” of their city has been a strongly throbbing pulse since the city’s early days. Though often faced with uncertainties, the musical growth has never faltered but rather flourished, to keep full pace with the unprecedented development of today’s metropolis.

“Seattle spent more money last year on music than on baseball,” so reported a local public relations survey last spring. These musical dollars went for a wide variety of

Gordon S. Clinton, still in his thirties, is probably one of the youngest and most active Mayors in the United States. With a law degree and a background of the Harvard Business School, as well as the University of Washington, he has made his mark in various directions, consistently showing a practical interest in music and the arts in general, in addition to his efficient handling of civic affairs. This informative article is one of a series covering the musical cities of America.



Mayor Clinton and percussionists following a Seattle Symphony School Concert given free to 4th Graders and sponsored by the city.

—Photo by Seattle Times

entertainment, including world-famed visiting artists appearing in recital or as Symphony soloists, amateur and professional choral groups, opera companies, brass bands and orchestras.

Contrary to the situation in many other American communities, the presentation of music in Seattle reflects a grass roots atmosphere, with ever increasing emphasis on “music for everybody” and “everybody for music.” Inspiration and organization of the majority of musical activities emanates from volunteer boards and committees, numbering hundreds on their lists of personnel, who devote arduous hours toward the promotion and support of musical events.

Such an organization is the Ladies Musical Club, founded in 1891 for the purpose of “stimulating and developing musical activity in Seattle.” This veteran group has a membership of some 220 active women musicians. They present 15 local programs annually, using Club talent. Over 300 of the “musically great” of

the world have been brought to Seattle in concert by the Club since 1900 (Nordica, Paderewski, Rachmaninoff, Steber, etc.). Proceeds from these great American Artist Recitals made possible gifts to the Red Cross, as well as a large grant to the Orthopedic Hospital in memory of longtime Club-manager, Mrs. M. A. Gottstein; also, continuing gifts to the Seattle Symphony Orchestra; local chamber music; the Ladies Musical Club Loan Fund; and the sponsoring of the LMC Junior Club and an Auxiliary of young, performing women, student-musicians. Though active membership is invitational, all interested men and women in the community can ally themselves with this non-profit Musical Club, and attend the concerts by paying dues and becoming Associate Members.

Other volunteer activity may be found in a typical audience of suburbanites attending the Seattle Symphony’s Family Concerts, held in a sparkling new high school gym,

where the basketball team doubles as stage hands and the local Girl Scout troop takes over nursery care of little ones during the concert. Merchant, machinist and mill worker sit side by side, often on backless bleachers, equally fascinated by the music of dynamic conductor Milton Katims, whose skillful programming and impeccable musicianship have won for him whole-hearted community admiration and support.

Equally enthusiastic for their maestro are the Symphony's capacity subscription audiences, which fill the 2600-seat Orpheum Theatre for eleven pairs of concerts each season. Recognition should be given also to the work of Mrs. Hugh E. McCreery, who for years has served as the orchestra's efficient manager.

Opportunities for participation in and enjoyment of music are numerous at the University of Washington. Under the inspired leadership of Dr. Stanley Chapple, Director of the University School of Music, musical activities include the University Symphony, Sinfonietta, Opera Workshop and Opera Theatre, the Festival Opera Company in which alumni participate, Collegium Musicum, Faculty String Quartet, University Singers, Madrigal Singers, University Chamber Choir, University Concert Band, faculty and student solo and ensemble recitals, Making-Music Lecture-Recitals and a Friends of Music Chamber Music Series. Special music appreciation classes for the non-music major are each year attended by nearly two thousand students. Several nationally known composers are members of the School of Music Faculty. The School is housed in an impressive structure erected in 1950 and includes in its equipment tremendous library facilities for study and research. Music has been featured at the University since the day of the institution's inception in 1861, having been mentioned in the first public announcement of curriculum.

Seattleites' urge to express themselves in song has long been a strong one—as witnessed by the existence of some 50 choral organizations, many of them national in character, some purely recreational, some professional. A recognized leader in the latter group is the Seattle Chorale, whose director, Leonard Moere, twice a year trains his 125 members



Milton Katims, Conductor,
Seattle Symphony Orchestra.

for enthusiastic participation in major choral works with the Seattle Symphony Orchestra.

One choral society boasts a full-fledged community orchestra, the Seattle Philharmonic, one of a number of non-professional orchestral groups. Two of these are devoted exclusively to training of youth and supplement the more advanced work of local colleges and universities.

An increasingly expanded public school music program augurs well for Seattle's future musical citizens. Orchestras, bands and choruses flourish in all schools, with instrumental instruction available as early as the fourth grade level.

Symphonies for Children

Some 8000 of these little nine-year-olds are introduced to symphonic music each year under City of Seattle sponsorship, through its Park Board program. The youngsters' close attention and warm response is a most rewarding experience, according to Maestro Katims.

National recognition of public school music standards is reflected in the arrival here recently of American composer Michael White, who will spend the year composing for the school orchestras, choruses or bands under a Ford Foundation fellowship grant.

In recognition of the fact that music is a basic form of recreation for all people, the Board of Park Commissioners provides opportunity for

amateur musicians to enjoy their avocation at supervised sessions in the field-houses. It has also consistently sponsored a program of summer concerts in the parks. Instrumentalists from the Seattle Symphony Orchestra and professional vocalists under the able direction of Gustave Stern present a variety of music, including grand opera, ballets, festivals, and excerpts from current Broadway musical shows, at the amphitheatres in Seward and Volunteer Parks on Sunday afternoons during July and August. Also of popular appeal are the annual cruises of the Seattle Civic Christmas Ship from which a live orchestra and chorus broadcast traditional carols to thirty shoreline communities. Grants from the Music Performance Trust Fund of the Recording and Television Industry supplement the public financing of these musical activities. Performance Trust Funds, as administered by the American Federation of Musicians Local No. 76, play an increasingly important part in many other phases of Seattle's musical life.

Symphony concerts for high school students in the city and county, string ensemble and chamber music concerts in public libraries and museums, using the finest professional talent, are always well received by the public. Growth of interest in chamber music is also evidenced by the formation three years ago of the Little Orchestra of the Seattle Symphony, which, under Milton Katims' direction, brings top flight soloists each season, performing rarely heard works, mainly of the Baroque and contemporary schools.

The greatest single aspiration of our city's musical "heart" today is the completion of a civic center ultimately to provide a home for our many and varied musical groups. A seven and one-half million dollar bond issue passed in 1957 provides for additional land, a 3000-seat concert hall and a multi-purpose 800-seat auditorium, all of which will be integrated with an over-all site plan in connection with "Century 21," Seattle's International Exposition, to open in 1962, 101 years after the founding of its University, 59 years after its first Symphony concert. This important project will truly prove that music is literally "the heart of a city." >>>

Youth and Popular Music

BING CROSBY

IF the popular music of recent years has not done American youth any good—and I sincerely doubt that it has—perhaps parents are as much at fault as the youngsters whose lack of musical taste they criticize. Most of what the kids are hearing these days is just *cheap*. Some of the lyrics have been definitely bad morally, and when jazz rhythms are beaten up to produce frenzy, this cannot be good mentally or biologically. “Rock ‘n’ roll” and “Bebop” approach this unhealthy classification.

Hardly any type of music is bad *per se*! It depends on how it is used or received. Its wrong use can make it harmful. It is a matter of conscience and good judgment.

Good American swing and Dixieland music may often qualify for Carnegie Hall. It was originally called “jass,” and later “jazz,” and born in the deep south. Talented Negro and white musicians invented obbligatos and countermelodies around original themes, and such improvising became an art, something to aspire to.

The state of today’s trashy popu-

lar music is not accidental, due to a radical change in public taste, nor to a sudden unanimous failure of talent among established song-writers. The big outlet today is the millions of juke-boxes, which pour it out for 10 cents, and make anything or anyone seem to be a hit overnight. One shot there will do it—for how long remains to be seen. Trends change.

Leading vs. Ordering

We should *lead* young people to better music, not *order* them to like it. To lead requires sufficient knowledge of the subject to command respect, but youngsters can be directed to decent music by means of shared activities and discussions in the home, so they can appreciate quality.

What kind of popular phonograph records are the youngsters buying? Do we discuss these records with them? Do we let them have their friends in, for record sessions? Or must they gather at questionable places and listen to disks spinning them in a dangerous direction?

As for direct pointers on how we can lead our children to appreciate music above the rock ‘n’ roll level, I suggest we ask them:

1. How does this music affect you?
2. Does it add to your education and character?
3. Do you take it seriously?
4. Would it interfere with the development of the kind of person you wish to be on maturity?

Kids have better judgment than



their elders sometimes give them credit for. But they should be led, not commanded, toward the worthwhile in music, as in many others things. >>>

USIA MUSIC

THE U.S. Information Agency has given added emphasis to its overseas musical activities with the appointment of an Agency music adviser. The new position, created as part of USIA’s effort to achieve a better understanding abroad of American cultural life, has been filled by Angelo Eagon, of Huntington, West Virginia.

Mr. Eagon, a pianist and a former cultural officer in Austria, will advise the Agency on its plans to acquaint more people abroad with American music and composers, and to have more American music played in concert halls throughout the world. Mr. Eagon also will serve as chief of the Agency’s music branch, which sends American recordings and scores overseas. >>>

The great Bing Crosby continues to be recognized as one of the most popular singers in history, with a solid reputation also as a screen actor, a master of ceremonies, a television and radio personality and a recording artist. In this article he frankly states his far from favorable opinion of current popular music, with personal suggestions as to possible improvements. Mr. Crosby’s ideas deserve the serious consideration of both teen-agers and their parents.

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From Piano to Song

LILY PONS



—Photo, Courtesy Constance Hope

AT least once a week, someone asks me how I began to sing. To be honest, I never intended to become a singer, and my first love was the piano. How well I remember the long hours of practice at the piano, and my joy when, at thirteen, I entered the Paris Conservatoire. It was even more thrilling two years later when I was honored with the first prize in my class. My future career seemed assured—but fate stepped in, and suddenly I became ill.

Naturally, I could not practice while I was convalescing, so I sought other ways to pass the long hours, and found the most enjoyable of them in singing. It was purely for my own amusement, of course, and these early chirps gave me great delight; I didn't think about technique or projection. I just sang and amused myself immensely.

As soon as I could, I returned to my piano and, singing forgotten, was deeply engaged in catching up on all I had missed. But again fate intervened with the outbreak of the War. Although Cannes was far from the front, all too soon war's reality was brought home to us by the num-

bers of wounded veterans sent to our lovely city for hospitalization after their heroic efforts in the trenches of the North. Maman became a volunteer nurse and I soon joined her in the hospital, doing my best to entertain the soldiers by playing the piano. I shall never forget the face of the soldier who first asked me to sing for him and who, although he didn't know it, changed my entire life. Of course, I was not really prepared, but an old French song came to mind and, just as I had done countless times by myself, I sang it to him. I like to recall that something of my own loneliness while ill and convalescing came through while I sang, for whatever it was, it touched their hearts. It was a little frightening, when I finished, to hear the complete silence that followed. Silence is sometimes the loudest noise in the world, and I thought I had displeased them. Suddenly, and so happily, the applause broke like thunder and I was overwhelmed by cheers and cries of "encore!" In that instant, I knew that I had found my metier.

A Girl's Voice Helps

Impressed as I was by the reaction, I sensed that to these men a girl's voice had a special charm, a special quality completely remote from the horrors of the battlefield, and that my acclaim was at least partially due to that. Perhaps I would have been as successful simply reading names from a telephone book. What was most surprising was what happened

to me. A new world had opened wide, a world of which I had never dreamed. To discover in such a touching and affecting way the remarkable communicative power of the human voice was an unforgettable experience. I knew that this was the way in which I could hope to touch the souls of other human beings—for an artist, the highest goal of all.

I cannot deny that I was very pleased and flattered by all the applause, and sang often at the hospital during the succeeding months. In fact, I was so pleased that I took my courage in both hands and asked the famous Paris producer, Max Dearly, for an audition. If he turned me down, who knows if I would have gone further? But he didn't; he offered me the ingenue role in a play he was producing. Today, when I think back on it, it seems incredible that my totally untrained voice earned my livelihood, but when you are young, the world is your oyster, and you must never stop to doubt.

But I did know that I needed training and guidance, the very best available, and succeeded in obtaining a recommendation to the greatest voice teacher in France, Alberti di Gorostiaga. He listened to me sing, liked my voice, and we began to prepare for an operatic career. Much as I had confidence in myself, I could not quite believe my ears when he predicted that in five years I would sing at the Metropolitan. But he was right. As I learned new roles under his guidance, I sang

(Continued on page 64)

Since her Metropolitan Opera debut in 1931 in the title role of "Lucia di Lammermoor," soprano Lily Pons has achieved universal acclaim as one of the most popular artists of our generation. Having starred in such motion pictures as "I Dream Too Much," "That Girl From Paris," "Hitting a New High" and "Carnegie Hall," and considered one of the world's best dressed women, she was recently awarded the President's Medal for Distinguished Achievement by Hunter College.

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
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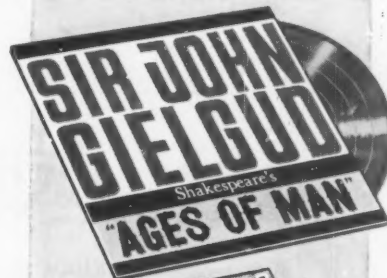
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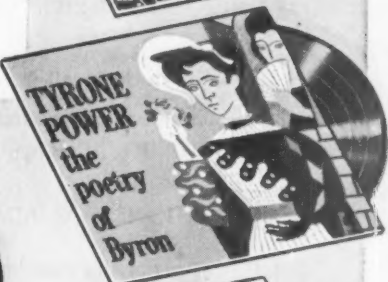
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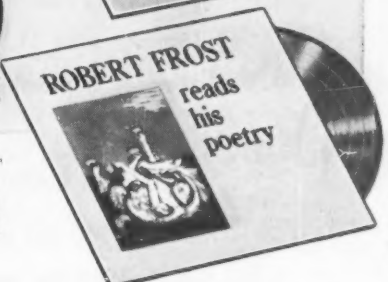
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
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

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Grand Opera Can Be Comic

WALTER SLEZAK

IT is with a certain feeling of awe that a confessed comedian finds himself in such an august institution as the Metropolitan Opera House. Having been a grand opera fan from boyhood, I naturally get a thrill out of seeing the great stars coming in through the stage door, talking with them informally and discovering that they are actually human beings.

Most gratifying is the realization that the serious singers of the company agree with me heartily as to the importance of comedy on the operatic stage. Luckily they also do not expect me to display a robust tenor voice like that of my famous father, Leo Slezak. Of course the *Gypsy Baron* of Johann Strauss, in which I play the part of a comic villain, is a frankly light work, like the same composer's popular *Fledermaus*. But I insist that there are plenty of operas that well deserve the adjective "grand," whose appeal rests at least partly and perhaps chiefly on comedy. I still have to be persuaded that the expression of tragedy is innately or basically more significant than that of humor. Actually the latter may be more difficult to create, particularly through the medium of music.

Let me start my little list with the

Walter Slezak, already famous as an actor on the Broadway stage, in motion pictures and on television, has this season been engaged as a guest artist by the Metropolitan Opera, making his debut as Szupan in the "Gypsy Baron" of Johann Strauss. With a solid background of grand opera here and abroad, Mr. Slezak is eminently qualified to discuss the element of comedy in this popular art form. Incidentally, he is a frequent panelist on the Metropolitan Opera Quiz.

greatest musical comedy of all time, which is also one of the greatest of operas, Richard Wagner's *Meistersinger*. Here even the villain, Beckmesser, is the comic type (I have no ambition to sing the role), and there is an abundance of humor in such characters as David, Kothner, Eva, Magdalene and Hans Sachs himself. Even the familiar Prelude is full of witty passages, later expanded in the song trial scene, the jokes of the apprentices, Beckmesser's absurd serenade with Sach's interruptions, the noisy nocturnal "rumble" of Nürnberg's excitable citizens and the grand Finale of the competition itself.

Mozart's Subtlety

Less obvious and perhaps more delicate in its comedy is Mozart's *Marriage of Figaro*, whose composer also gave us the sprightly *Così Fan Tutte* and the satirical *Impresario*, based upon his personal experiences with temperamental prima donnas. Even in such serious operas as *Don Giovanni* and *The Magic Flute* (into which the impresario Schikaneder wrote himself the juicy role of Papageno) Mozart managed to introduce a considerable amount of comedy.

Rossini treated the earlier history of Figaro and his companions in what is practically a slapstick style when he wrote *The Barber of Seville*. There is a subtler satire in his version of the Cinderella story, recently revived by the New York City Opera. Paisiello also made a setting of the *Barber of Seville*, preceding Rossini's and at one time considered the better of the two. Among other



Walter Slezak as Szupan in "The Gypsy Baron."

—Photo by Louis Mélancon

early ventures in operatic comedy were Pergolesi's *La Serva Padrona* and Cimarosa's *Secret Marriage*.

Donizetti's comedies rival his tragic *Lucia* in popularity. His *Don Pasquale*, *Elixir of Love* and *Daughter of the Regiment* have all maintained their place in the operatic repertoire, with humor as their chief ingredient.

The genius of Verdi found perhaps its happiest expression in his last opera, *Falstaff*, which he composed at the age of eighty. Puccini also showed his gift for comedy in the delightful *Gianni Schicchi*, as well as in much of the sentimentally charming *La Bohème*. Who can ever forget the mock battles of the four Bohemians or the high jinks at the Café Momus?

Flotow's *Martha* is an excellent model for the lighter type of opera; his less known *Stradella* contains a fascinating pair of comic-opera characters. Smetana's *Bartered Bride* is an obvious member of the same family, to which the *Bohemian Girl* of Michael Balfe might well be added. We had a revelation not long ago of

(Continued on page 82)

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Good Times Coming for Pops

DON COSTA

THE future of popular music is beginning to look bright once again. After languishing in the throes of musical primitivism for three or four years, the teen-age record devotee now appears to be demanding more musical substance for his time, interest and after-school dollars. To the delight of composers, arrangers, musicians and noise-weary parents, the teen-ager is making it increasingly difficult for a record to gain acceptance on the strength of a pounding beat and a honking tenor saxophone, accompanying a screaming vocalist.

A comparison of the arrangements made five years ago and today would reveal the strides toward greater sophistication in musical content. To be sure, we are not returning to the popular music of the '30's and '40's in traditional dance band arrangements of the "swing" era. Though this may represent the "golden age" for some, today's teen-ager conceives of it as a prehistoric era.

The "standards" of yesteryear are certainly far from gone. On the contrary, these great songs are constantly revived for the current market, but with a new twist. More frequently than not, the contemporary arrangements exploit more complex musical ideas than the original versions of the song.

"Pop" music has always been a changing, dynamic music because of its requirements for "something different." Some of the devices used to



achieve this include a different sound, unusual arrangement, a new vocal style,—in essence, a "gimmick." Make no mistake, the "pop" fan often wants to hear what intrigued his ear during the last year, but he wants it fresh, original and more musically satisfying. This is a difficult and often incompatible task, but it must be done.

"Gimmicks" Limited

It should also be emphasized that a "gimmick," though more than occasionally effective for a fast "hit," cannot be the foundation for the career of a hit-producing performer. Only good arrangements, good material and musical singing, abetted by first-rate recording techniques, can secure the proper place for the sincere artist in this highly competitive field. The consistent artists through the years, such as Bing Crosby, Perry Como, Doris Day, Frank Sinatra, Peggy Lee etc., all

have an innate or well-developed musicality which is essential for lasting popularity.

The distortions of the rhythm and blues genre, characteristic of early rock 'n' roll, are fast disappearing. Where once the current popular disks would correspond to the current rhythm and blues favorites, this is no longer the case. Rhythm and blues have maintained the earthier aspects of the rock 'n' roll idiom and are back on their original road, unhampered by the exaggerations and loss of meaning which had infiltrated and overwhelmed them.

The "big beat" of rock 'n' roll is not gone. It is, however, being incorporated into the new order of things. The excitement of the beat is being tempered with musical taste, to produce popular music on a more qualitative level. Whether a new "golden age" of popular music will emerge is a moot point, but it is unquestionably on the upsurge. The worst is over. ▶▶▶



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Don Costa is Director of Artists and Repertoire for United Artists Records, widely recognized as a leader in the industry and also highly regarded individually as a composer, conductor and arranger. His optimism in regard to popular music, based on practical experience, is most encouraging to those who had lost hope.

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Tape or Disc?

CLEMENT BROWN

DISC and tape, as media for instruction and entertainment, both have certain well-defined merits. The enthusiast who insists on complete versatility may combine them in one installation, but such audio-minded people are far from constituting a majority. In general, the music-lover chooses the one medium or the other according to his needs and temperament.

The disc has the advantage of a long and widely understood history; it is easily handled and is familiar to all types of users. The enormous repertoire, embracing music, drama and poetry—besides other things of appeal to the specialist—is now enhanced by the rapid addition to the catalog of stereo recordings. In addition to innumerable modern performances of great merit, historically interesting performances of particular value to teachers and students have been preserved.

Tape started to develop along its present lines after World War II and the question of linking it with musical history does not arise. However, enthusiasts can point to many real attractions. The catalog of tape records, which includes stereo recordings of high quality (many were used to prepare discs), is impressive in scope. Handling by unskilled users presents a problem; this largely accounts for the fact that many people still regard the tape machine as an ingenious toy. The gradual trend towards loaded tape "magazines" is therefore a most important factor. This change in tactics, slow but inevitable, will eventu-

ally present the long-established disc with some stiff competition.

Most important of all is the appeal which tape has for the listener who wishes to extend his interests beyond the limitations of the recorded repertoire. The modern tape machine is extremely versatile; it can serve as an aid to music practice and study, and is a basis for many worthwhile experiments. For example, "electronic music" is a most absorbing activity, a kind of meeting between art and science which was

made possible by the development of the tape recorder. Experiments of this type, with all their rhythmic interest and colorful effects, appear to have a wide appeal in the United States and in Europe. As experience is gained—and with an intelligent approach—tape's economy becomes a match for its versatility. It is clear that disc reproduction is, in a sense, subjective; obtaining good results involves only a little trouble for the user. It is equally clear that tape, involving both recording and reproduction if every potentiality is to be explored and economy secured, is practically the reverse.

Let us develop our theme by examining some practical points which, though less obvious to the non-technical user, are of considerable significance. To begin with, reproduction of all types of disc is subject to certain technical limitations. The difference in shape between recording cutter and reproducing stylus accounts for a certain amount of distortion. A further quota is introduced by differences in the paths followed by these two items. Discrepancies between the size of the stylus tip and the dimensions of the groove modulations (as the pick-up tracks across the disc) repre-

(Continued on page 95)



*the
universal
language*



John Philip Sousa on Music and Public Education

With the recognition that every child is capable of learning music and having his or her life enriched by it, there has come the conviction on the part of parents and educators that music should be taught in the public schools, during school hours, for school credit and at public expense.

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Concert Bands on Television

NOLBERT HUNT QUAYLE

THERE are many forms of musical entertainment seen and heard via TV nowadays, but one medium of American musical taste seems to be neglected at present. Cultured music-lovers enjoy their opera and symphony programs more or less regularly, while the younger generation has more than its share of modern jazz and currently popular tunes. But many thousands of our people who prefer the stirring music which only a great concert band can provide are deprived nowadays of their favorite style of music.

Of course, our service bands at Washington are heard occasionally on radio channels. But the writer is only one of many persons who earnestly desire to see and hear a first-class band concert *regularly* (at least once each week) on TV. Since the departure of the Band of America, however, no similar organization has appeared to fill the gap.

Doubtless several reasons existed for the abandonment of those band programs a few years back. To this writer, however, one fact is certain: the bands which we saw or heard in those days simply were unsuitable for household listeners, owing to their old-fashioned *brass band* stridency.

The author of this provocative article has long been associated with band activities, with an enviable reputation as a soloist on various instruments, particularly the trumpet. Mr. Quayle enjoyed the friendship of John Philip Sousa, Arthur Pryor, Edwin Franko Goldman, Creatore and other great band leaders, and has himself conducted many bands. He is now preparing a book of personal recollections in this field. Mr. Quayle has written for a number of magazines in the past, including "Music Journal."

Bands of the Sousa, Pryor, Conway or Creatore type were wonderful for out-of-door concerts or within huge halls. Yet the familiar type of concert band which our fathers and mothers relished is strictly obsolete as a medium of musical enjoyment within the limits of the home.

Change Instrumentation

Too many bandmasters nowadays are unwilling to alter the *status quo* with regard to instrumentation. It is not necessary herein to list all the factors which may insure success for a revised schedule of concert (or symphonic) band programs via aerial channels. But the principal desideratum is too clear to be ignored by progressive bandmasters, if we are to enjoy band concerts again *at home*. The *ideal* radio or TV band

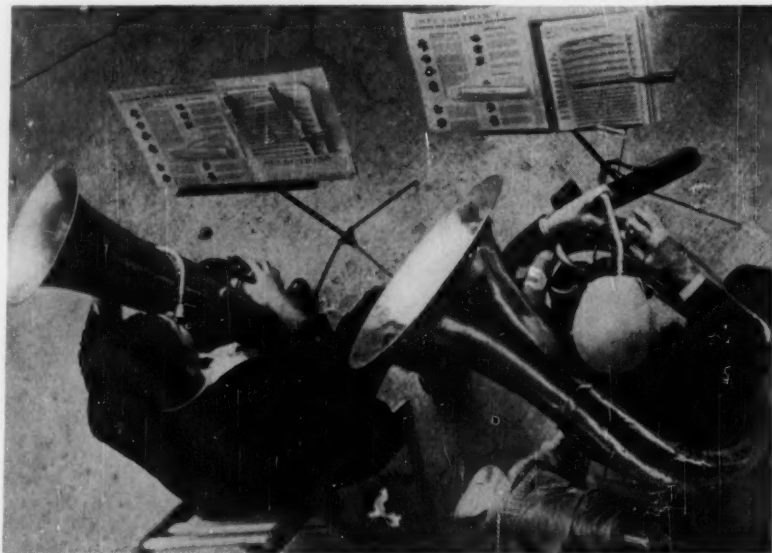


—Photo, Markussen Studio

must increase in mellowness with concomitant decrease of stridency.

The writer has engaged in many hours of study and library research for more than twenty-five years, for the explicit purpose of finding out just what may be required to perpetuate a truly ideal concert band for broadcasting purposes. The suggestions given below have been en-

(Continued on page 94)





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He Invented The Saxophone

JAMES HOLLOWAY

YOU would certainly never suspect the charming little Ardennes town of Dinant of having any link with Tin Pan Alley. Dinant (the name is said to derive from the Roman Dionantum meaning "place loved by the gods") would be shocked if it were connected in any way with jazz. Yet it was here that was born in 1814 the man who, in the loose and misleading fashion of this age, has been dubbed the father of jazz. The reason? He invented the saxophone.

Antoine-Joseph Sax, better known as Adolphe Sax, was the eldest of the eleven children of a musical instrument manufacturer. As a child he used to make toys out of the odd bits of metal in his father's workshop. Later he studied the flute and clarinet at Brussels Conservatoire. He soon showed he had musical ability as well as manual skill. But it was the question of tone which gradually began to absorb him. He didn't like the clarinet of that time and his early experiments were directed at improving its tonal quality. He concentrated mainly on the bass clarinet and in due course brought out an instrument whose key system was far superior to any other and long remained unrivalled.

Hardly had he achieved this ac-

coustical reform of the clarinet when Sax saw the possibility of applying the same principle of sound production to another form of brass instrument. So was born in 1840 the saxophone—the most controversial instrument of our times. Some critics, including leading composers like Rossini, greeted it warmly. Others vilified it, and its right to figure in the company of the older and more aristocratic instruments has been argued ever since. To-day, despite the endeavors of great artists of the calibre of Sigurd Rascher, classicists still look down their noses at the saxophone. Its tone continues to provoke their critical disfavor and one can be pretty sure that the adjectives describing it will be limited to those three good old threadbare ones—

"moaning," "wailing" or "bleating." That has not prevented the saxophone's popularity from spreading far beyond anything foreseen a century ago by the inventor. Whether he would have approved of the music with which it is now indissolubly linked is an open question. Certainly in his latter days, his prosperity gone and tired out from fighting lawsuits, Sax could never have foreseen that one day his brainchild would cross the Atlantic to become the most popular instrumental medium for a then unknown form of music called jazz.

Adolphe Sax had ambition and unbounded energy as well as inventive and musical skill. He left Dinant for Paris in 1842. He arrived there
(Continued on page 66)



A British travel journalist of note, James Holloway writes regularly for the European and American editions of the New York Herald Tribune. Also an avocational pianist, Mr. Holloway broadcast record recitals for the British Broadcasting Corporation from 1939-45, and since then has specialized in the study of American jazz.

"It's no use trying to change my mind, Harold—I'm afraid this thing is bigger than both of us."

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Music in West German Colleges

ERICH VALENTIN

FROM time to time German magazines and periodicals on music contain a two-page announcement headed "Courses at State Colleges of Music in the Federal Republic and West Berlin." Repetition has made this heading all too familiar, for it shows that the division of Germany has left its mark even here and brought to an end long-standing association and contact with such colleges as those in Leipzig and Weimar. On the other hand, however, this heading imparts the more hopeful information that the West German colleges of music are co-operating all the more closely among themselves and collating, within the wider framework of conferences of principals, meetings of administrative experts and open discussions among students, material from the various parts of Germany, with the aim of ironing out local differences in procedure and setting up common directives, binding for the whole of the Federal Republic.

Munich and Berlin are the oldest existing state colleges of music in Western Germany. Next come the Cologne college and Stuttgart, which acquired the status of a college in 1921. The Hochschule Konservatorium in Frankfurt, the precursor of the present College of Music, was founded in 1878, and the Hamburg college in 1943. All these institutions then can look back on a certain tradition and a certain period of growth, and their reconstruction after the war was really equivalent to a reconstruc-



tion. As opposed to these, the colleges in Freiburg and Detmold, both founded in 1946, and the recent foundation in Saarbrücken, are new establishments. Since the same subjects are taught in all colleges, it is difficult to pick out the one or the other as having any particular bias or specializing in any particular field.

All-Round Education

German colleges of music are aiming at an all-round intellectual as well as artistic education; it is all the more gratifying that they should find a substantial response among students from abroad. But this is in fact the case, and it is very pleasing to see how the number of foreign students grows year by year. Foreign students have the same rights and opportunities as German students, including the freedom to compete in all examinations, with the exception of those in school music, that lead on to regular employment in German schools or similar state establishments. Candidates are examined in artistic competence and must take the state examinations in all main

and subsidiary subjects.

The main subjects, which each candidate must decide on at the beginning of his studies, are composition, conducting, piano, string instruments, wind instruments, solo singing, dramatic presentation (for opera singers), harp, percussion instruments, organ, choral music and musical education. School-music is a separate course of study, and in the case of candidates hoping to teach in secondary schools or similar higher educational establishments, is only possible in conjunction with a course of study at a university.

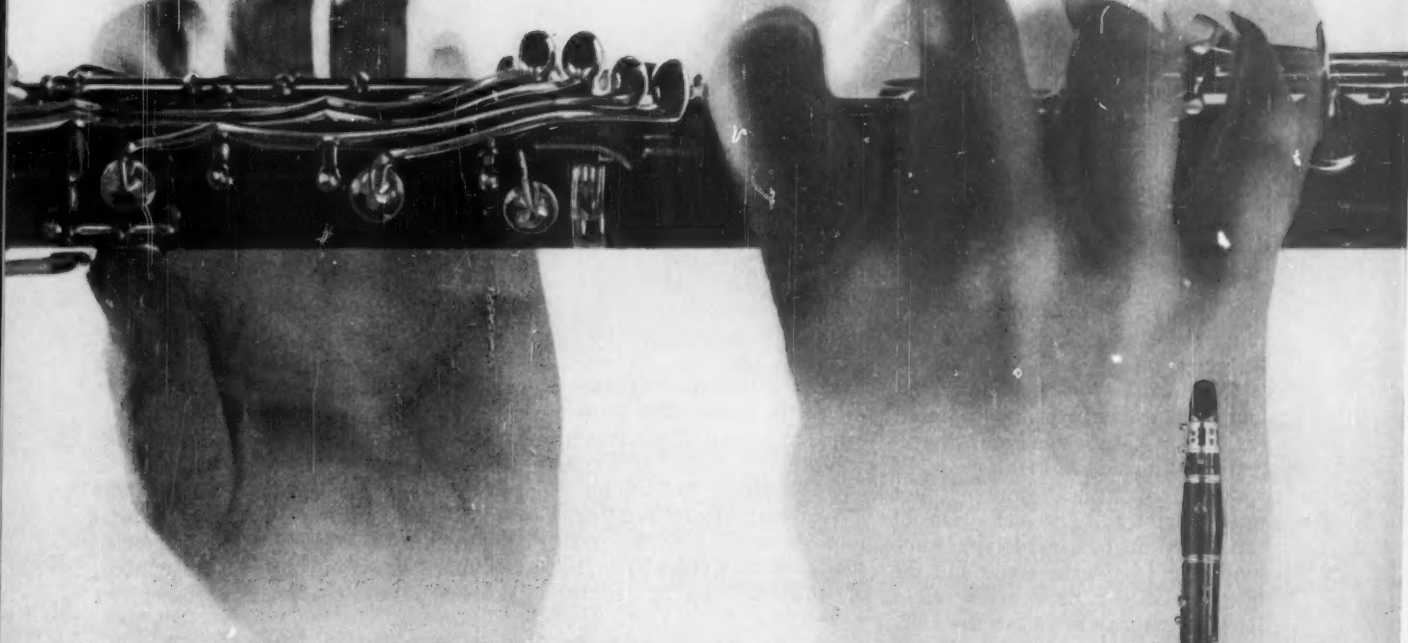
In Bavaria, however, teachers of music need offer no other subject, so that students can concentrate their studies solely on music and subjects pertaining to it, which include (at the College of Music in Munich) piano, violin, singing, compulsory subjects in theory and musicology, methodology, psychology, pedagogy, choral singing and orchestral playing and conducting, in addition to one year's philosophy at a university, followed by an examination in that subject. The final examination in the artistic (non-theoretical) subjects is certified by a state diploma.

The subsidiary subjects, which are compulsory and can determine the final grading, may be chosen from among the following: composition (harmony, counterpoint), musicology (history of music, history of piano music for pianists, history of the song for singers, study of instruments, form and analysis of music, acoustics), ear-training, physiology of the voice and voice-production (for singers, students of opera and music-teachers), chamber music, choral and orchestral music (choral music for all students, orchestral for instrumentalists other than pianists), history of opera, dramatic theory in

(Continued on page 106)

Professor Erich Valentin has studied music at Magdeburg and Munich, receiving his doctor's degree in 1928. He later taught at the Reichshochschule Mozarteum and was director of the Institute for Mozart Research and Secretary-General of the Mozarteum Foundation. His own publications include studies of Telemann, Mozart and Beethoven.

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Music's Place in Recreation

SIEBOLT H. FRIESWYK

THE articles on music in our cities currently appearing in the *Music Journal* reflect a most encouraging attitude on the part of city officials. The following comments are in direct response to these assurances that city officials recognize the important part which music plays in bringing about a better community. They will endeavor also to call attention especially to a function of local government directly concerned with music, namely, public recreation.

The mention of recreation and music immediately brings to mind the idea of "Music for Fun," or recreational music. But this idea, if restricted to musical games, is not quite complete. The definition of fun may, of course, denote some kind of enjoyable nonsense. On the other hand the performance of a Bach Fugue may be fun in the highest sense of the word. Let us first of all dispel the idea that music in public recreation is limited to elementary musical expression. Music programs conducted by the Bureau of Music of the City of Los Angeles, the department of music of the Chicago Park Commission, or the music program sponsored by the city

of Baltimore would hardly fit into this category.

The National Recreation Association's latest Yearbook provides some indication of the importance of music in public recreation. The figures in the Yearbook are based on reports from 2660 public managing authorities of public recreation programs. They include recreation commissions, park commissions, school boards, and a few other types. The following Yearbook figures are not complete, but they are strongly indicative of how these agencies are involved in music. 603 cities report band concerts; 294 instrumental groups; 133 orchestral concerts; 33 opera concerts; 307 choral groups; 240 modern dance and ballet; 535 folk dancing. The Yearbook also shows that 275 cities have 720 shells, of which 371 are lighted for night



use; 57 cities have outdoor theatres, out of whose total 66 are lighted for night use.

What is now being done musically in the public recreation field is certainly worthy of attention, but even more so because of the potential that exists for much greater musical activity, in the large number of public recreation programs in

Siebolt H. Frieswyk, formerly identified with the Griffith Music Foundation of Newark, N. J., has recently re-joined the staff of the National Recreation Association, 8 West 8th St., New York City, as consultant on the performing arts. He had already served this organization from 1936 to 1941 as field music specialist, after winning his Master's Degree in music at Harvard. The National Recreation Association is the only nation-wide, voluntary, non-profit agency serving the field of recreation. Its executive director, Joseph Prendergast, is a member of the Advisory Committee of the National Cultural Center in Washington, D. C.



—Photo, National Recreation Association

which music is not at present included. Music is generally accepted in the recreation profession as a basic program resource. Many leaders of the recreation profession at this time realize that their programs are more physical than cultural. They further realize that greater emphasis must be placed on the performing arts, including music. In short, all signs point to public recreation as a fruitful area for the expansion of opportunities for participation in music. Communities need more choral singing and instrumental playing of all types for all ages. They also need more festivals, music-drama, modern dance productions; they need more community singing.

A number of questions arise in connection with the possible expansion of musical activity in public recreation programs. What should be the nature and scope of the musical program? To what extent is it possible for these agencies to include budgetary allowances for music and for what purpose? What kinds of services shall a recreation agency render in the field of music, and how shall they be related to other musical groups and activities in the community?

The magic word "subsidy," whether it means public or private support, does not necessarily provide an answer to these questions insofar as public recreation is concerned; but subsidized operas, orchestras, bands or musical choirs are not automatically dismissed herewith as a desirable solution. The problem involves a number of factors: both amateur and professional interests, the sharing of responsibilities of planning, sponsorship and conduct of musical programs by both public and private agencies and individuals, and the use of musical resources within the community, including those to be found in schools, colleges, private studios, churches and elsewhere.

The Los Angeles Bureau of Music, under the direction of J. Arthur Lewis, has worked out a program successfully in relation to a number of these factors. For example, the Bureau has developed a fine working relationship with the Music Performance Trust Fund, of which Samuel R. Rosenbaum is trustee, and at the same time has a truly



Welsh International Eisteddfod.

—Photo, British Travel Association

great choral singing and instrumental program, in which thousands of amateurs participate. The musical activities extend into the public recreation community centers and playgrounds throughout the city.

Music for Democracy

The matter of bringing about further expansion of musical activity in the public recreation field offers an ideal situation for putting democracy into action. It would seem that a good place to start would be within the national and local musical organizations. The problem of community music, especially as regards public recreation, should be given fresh, vigorous and emphatic consideration. Eventually it would become necessary to sit down with representatives not only of public recreation agencies but other interested parties as well, to formulate concrete procedures, plans and activities. If this is done, we can expect a new future for music in the lives of people and the communities in which they live.

What are some of these possibilities for opening up new frontiers for music in public recreation and what are some of the special problems which confront public recreation administrators in the development of these new frontiers? Let us begin with the simple forms of musical participation and proceed to the more advanced.

Informal or community singing is a favorite kind of recreation. Many departments supply song books, song sheets, training of song leaders, accompanying instruments of various kinds. Children participate in community singing on playgrounds, at parties, holiday celebrations, in day camp programs and on other occasions. Teen-agers and adults join in singing together in community centers, at park concerts and at meetings of various kinds. The singing may be purely spontaneous. The music includes folk songs, popular songs, hymns, patriotic songs and old time favorites.

The main problem of informal or community singing is to find some-

(Continued on page 104)

Grandmother's Upright Piano

MARJORIE ATKINS ELLIOTT

KIRK gazed gloomily out of the living-room window. He was tired of sitting, tired of the cast on his broken foot, tired of using crutches. It would be four more weeks before the cast would come off. How quiet it was, here at his grandmother's!

Idly his eyes traced the line of his grandmother's upright black piano, the old-fashioned piano stool in front of it, and with his crutch he poked the stool so that it revolved a little.

His grandmother came in from the kitchen, dishtowel in hand. "In a little while the piano tuner, Mr. Beyer, will be here," she said. "That will give you something to listen to! I don't know how many years it has been since that piano was tuned," she added, her voice drifting back from the kitchen.

It must have been years, thought Kirk. He didn't play the piano very well, and this one was so out of tune he didn't want to touch it. He bet when Grandpa was alive the piano was kept in tune. Grandpa, they said, was a real musician.

My, but it was dull, just sitting around. He shifted his bad leg, trying to find a more comfortable position. The door-bell rang.

Mr. Beyer, a tall, slightly stooped

man wearing glasses, entered. The fresh outdoor air came in with him. Again Kirk wished he could get up and do things.

His grandmother introduced them.

"Break your leg?" asked the man pleasantly, taking out a small object.

"Yes, sliding into home. What is that thing used for?"

"That's my pitch bar. It gives me upper C; I tune the piano from that pitch, 523.3 to be exact. Many piano tuners today start from middle C," and he struck the note to demonstrate. "It all comes out the same."

He lifted a pile of music and hymn-books from the surface of the high piano and placed them in a chair. "I use a pitch bar instead of a tuning-fork because it is more accurate, and the pitch holds longer, too." He removed the top. Kirk reached for his crutches and hopped over to the piano. So that was how the insides looked!

Grandmother was back. "Anything you need, Mr. Beyer?"

"Why, yes, I usually dust out the interior when I have it opened this way. If you want to bring me a cloth I'd be obliged. How long since you had your piano tuned, Ma'am?"

"Oh, I don't know for sure. Not since my husband died, twelve years ago. He always saw to that. He was the one who played the piano, I just play at it." She smiled apologetically. "I surely miss hearing him play those Chopin numbers—but," she said brightening up, "my grandchildren are taking piano lessons, and Kirk here should have a piano that is in tune to play when he comes over to visit me!"



"Oh, I don't play much—yet," said Kirk. Mr. Beyer ran his fingers over the keys in some arpeggios.

"Hm-m," he said. "This piano seems to be tuned to a pitch lower than the standard 440, Ma'am, and I would not recommend bringing it up to that now. You see, we have had a standardized universal pitch for instruments only since 1920, and this piano was built years before that."

"Oh, yes," Grandmother said, smiling reminiscently. "That piano was a gift to my husband from his first parish. He was a minister, and when we left our first post, the folks knew how he loved music and all, and they gave him that piano. We took it with us, wherever we moved, Montana, Wisconsin—." Her voice dropped.

Mr. Beyer cleared his throat. "I can well understand how much it means to you. It still has a nice mellow tone. Shall I tune it to the pitch it was originally designed for—435?"

"Whatever you say," she said. She returned to the kitchen.

Kirk shucked over to one side so he could watch. "That 440, is that the number of vibrations per second?"

"Right you are."

(Continued on page 88)

It is not often that "Music Journal" offers its readers a piece of pure fiction. Aside from the human interest of this story, it contains some valuable information concerning the necessity and methods of tuning pianos. Mrs. Elliott is herself a violinist and mother, living in Madison, Wisconsin, and her contribution may easily have some foundation in fact.

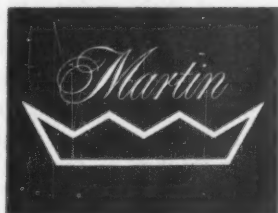


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River Songs Bring Memories

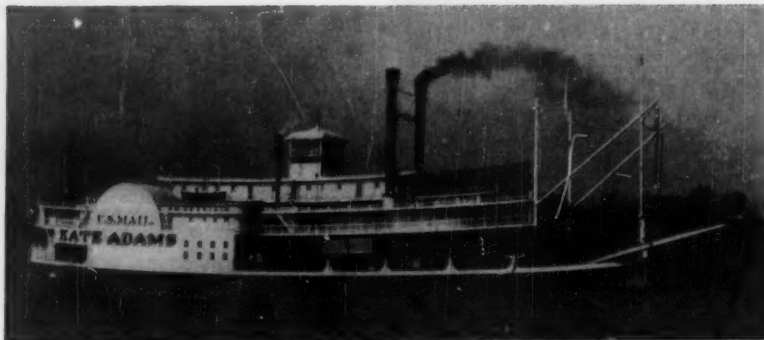
SIDNEY SNOOK

RIVER songs of the old "steam-boat-in' days" are wings of memory and imagination. Sort of wispy, fragile wings, perhaps, but still of sufficient tensility to span the long backward flight from this day of spinning satellites and dreary rock-and-roll to that day on America's western rivers when life was leisurely. A collection which has been made of the songs remains the slim fragment of an era which is past.

There was a lot of music drifting over the rivers in that earlier day. The hilly, green-wooded shores of the Cumberland and the Tennessee and the Kentucky and the flattened banks of the lower Ohio and the Mississippi echoed the songs of the roustabouts. How they sang!

Gathered on the lower deck of the packet boat, the day's work done, with cotton bales and coils of rope for the stage set, these humble minstrels of the waterways raised their song. For color, the sunset patina over the water; and for accompaniment, the gentle splashing of the old paddlewheel. The song floated off among the willows along the shore. The ol' boat, she was just a-movin' down the current. The rousters sang, and the passengers sat on the upper deck and listened. It was a peaceful thing.

Sidney Snook is in private life Mrs. Miles Haman, living at Elizabethtown, Illinois, in close touch with river life. She was formerly a reporter in Paducah, Kentucky, covering the Ohio riverfront. The songs quoted in Miss Snook's charming article appear in Mary Wheeler's book "Steam-boat-in' Days," published by the Louisiana State University Press.



Popular Mississippi River steamer, known to singers as the "Lovin' Kate."

But these singing rivers are no more. The march of progress has taken its toll in songs. Transportation's pace became much too swift, and the steamboats have drifted around the last bend in the river. There is little time—or mood—for singing on the Diesel towboats with their fleet of steel barges, as they move up and down the rivers, past modern industry's installations along the shore. No longer are there roustabouts—if the term is even remembered—singing those songs of the waters.

Other music over the rivers was the sharp, thin tune of the Calliope on the old showboats, that gypsy fleet of "floating theatres" with their flower-boxes and garlands of light, which long since have drifted into some still, green cove.

What were the songs the rousters sang? Simply songs which told stories. They sang of their packet boats—their racing and their rivalry—they sang of life's merry moments and of its weary hours. They sang of the river's tragedies.

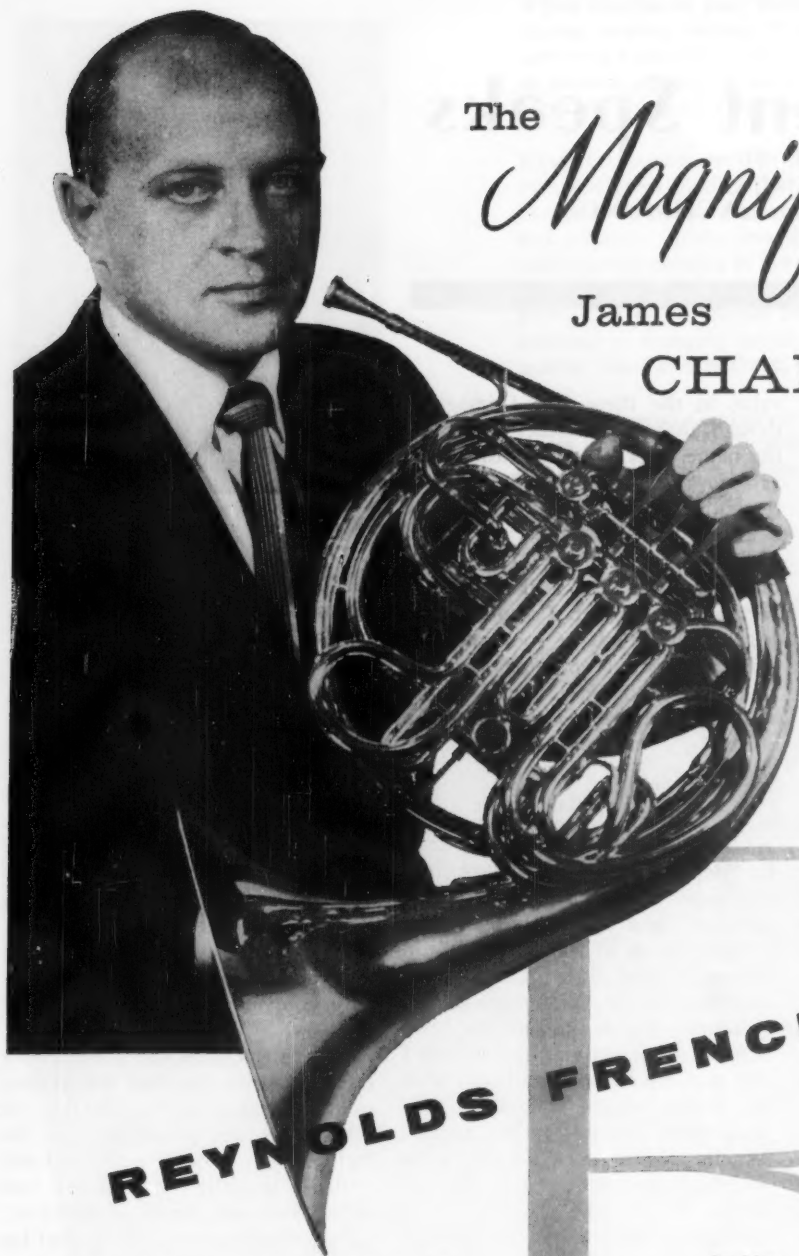
There were work-a-day songs, lively bits of marching rhythm, as the rousters moved mountains of freight down the cobblestone levee and across the stage-plank. There were ballads and spirituals, with frag-

ments of old plantation melodies and camp-meeting hymns. There were "blues," or meditation songs, born of their despondent hours, but also there were gay "coonjines," or reel and dance songs. Some were ribald chants of lawlessness. All were woven from their own experience and observation: songs of life itself, —life "following the river."

Most of the singers, like their steamboats, have traveled their last journey downstream, and their minstrelsy is all but forgotten in a different day. The remaining few of the old Negro roustabouts are to be found only now and then, just by chance, down on the levee in some little riverbank town where they sit and dream and drowse—and whittle, maybe—in life's late afternoon.

That the songs which they sang are not completely lost in the mist of time is due in no small measure to the loving effort of a song collector who has sought to preserve them as a bright little bit of American folklore. So far as is known, Mary Wheeler, of Paducah, Kentucky, an old Ohio River town, has made the only collection of the steamboat's roustabout songs. A musician herself, she knew that the singers of the songs soon would be gone; and the

(Continued on page 74)



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The Student Speaks

MARJORIE G. LACHMUND



IN the course of studying the handwriting of juvenile music students, in search of individual characteristics that might prove helpful to their instruction, some unexpected revelations turned up relating not only to individual personalities but to their attitude toward music and aesthetic opinions in general. I am happy to say that most of the children produced some thoughts of their own—even the small girl who liked Artur Rubinstein's *Melody in F*, and stated that "some of Beethoven's children were musical." She also wrote that Beethoven was "a very lucky man to become such a great musician (sic)." We subsequently discussed the "luck" element versus "perspiration." This little girl says of Rubinstein, "I saw him on television, and I love to watch his beautiful finger action."

My youngest "loved music because it was beautiful" and "hoped nothing would ever happen to change it." That gave me something to think about, although I do not believe it was meant as a warning to her teacher. We educators are all too aware that we must "keep on our toes" in order to give students a sound foundation and advance them steadily (in spite of resistance!), while at the same time a great deal is said about "making it fun." Frankly, I object to the use of the word "fun." Arithmetic and reading are not considered fun, and music has every bit as much educational

value as the three R's. I imagine, though, that every teacher worthy of the name, tries to make music study as *enjoyable* as possible. But do we remember constantly to stress its *beauty*?

A boy of ten wrote: "I like rock and roll music best. I like it mostly because of the beat. I also like the words in most of the rock and roll songs." He went on to say that he likes singers because he "likes the time of the songs they sing and their voices."

As to Popular Music

I confess I have little enthusiasm for "popular" music *per se*, but since the pupils accept a thorough, concentrated and rapid study of the various chords in which they would otherwise show little interest, I include it in the lesson on request. And I presume that is the accepted practice nowadays. As a matter of fact I find that most pupils do better with the regular course and classic program when humored in this respect. As one pre-teener wrote, "I guess every girl my age likes popular music but I also like classical." This child began her composition, "There are many ways of explaining music. Music is very popular these days because you can dance to it or sing to it." She expressed a decidedly original thought—"one thing I do not like about the piano is that it can't be held like a violin."

Billy, a very musical little eight-year-old, wrote: "Almost everyone listens to music every day. Music puts happiness into life. Without music we couldn't sing praises to God, couldn't have fun playing and singing and there would be no dancing. . . . The music I like best is by Mozart, Bach, Haydn. Schumann and Beethoven are wonder-

ful." Not bad taste!

Most of the teen-agers wrote about popular music from one angle or another, though one girl chose Rachmaninoff as her subject, entitling her composition *Composer Extraordinary*. She said of the listener: "He may admire many kinds of music and have a versatile mind, but when he hears the music of a certain man, he may feel something very special. This special feeling is mine when I hear the music of Sergei Rachmaninoff. . . . His music is brilliantly technical and a sheer joy to listen to. It is difficult to explain my intense enjoyment of Rachmaninoff. It began when I was a small child."

One thirteen-year-old wrote about Isadore Baline—keeping his professional name (Irving Berlin, of course) for her punch line at the end. She tells how he never had any musical training and picked out tunes with one finger at the start, adding the comment, "I feel that his sense of dedication to music must have been tremendous to have such patience." Her resumé: "I'm sure his simple, unsophisticated and sometimes corny music will be remembered for many years to come."

Another girl of thirteen presented an analysis of Gershwin's style. It began: "George Gershwin's music to me is simple and easy to understand. Like all music of its kind it has a certain rhythm to it that can not be found in classical music or jazz. Take for instance the famous *Rhapsody in Blue*. That, being more on the classical side, still has the certain style (Continued on page 68)

This article, by a noted piano teacher, psychologist and handwriting expert, is a sequel to the material contributed by Miss Lachmund to this magazine some time ago. In her earlier essay she concentrated on interpreting the characters and personal qualities of her young pupils through their actual penmanship, to which she now adds a series of enlightening quotations, expressing their individual points of view.

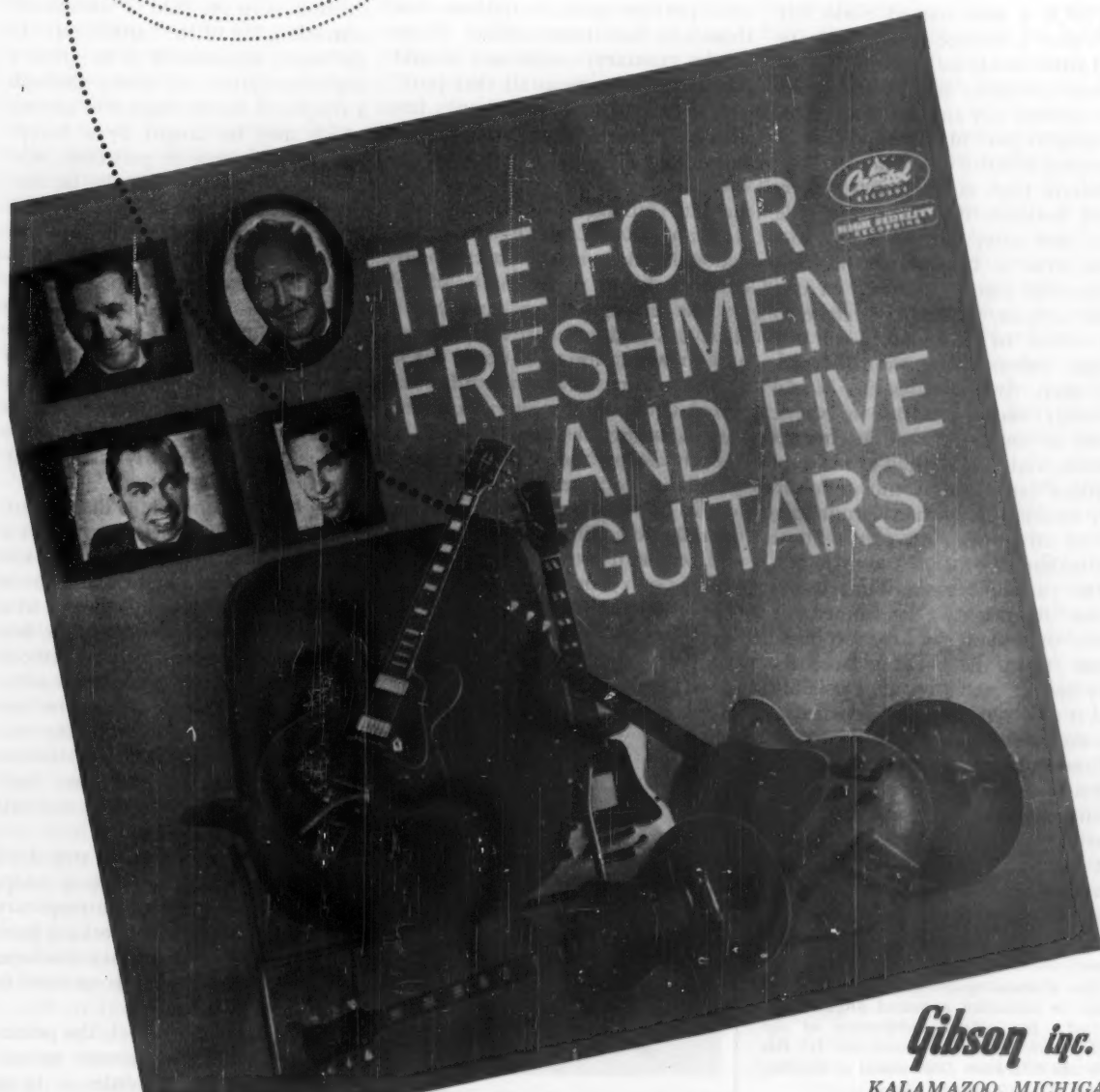
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Music in Our Educational System

LORRENE ORT

ONCE a man named Plato felt that a change from Doric to the Lydian mode in music would be the sure precursor of civic degeneration! In that day and age, music was an integral part of man and his institutions, but the valley low and the mountain high of Time have intervened between the Then and the Now, and today music would sometimes seem to be the backwash of commercial communication. In one sense, at least, music has become so shirt-tailed in relationship to our unique culture that twentieth-century man, American species, would probably reckon Doric in vague terms as some kind of a Grecian column, and, if he rallied to the term "Lydian" at all, he would undoubtedly associate it with a certain medicinal elixir from the fertile house of Pinkham.

For various reasons, our culture seems thoroughly determined to prove that man can live by bread alone. True, the bread will be the very best scientific product possible, and it may very well be consumed to the muted strains of an amalgamated collection of melodies medleyed into a fused record entitled "Music for Eating Bread," but music as an essential or as an equal to the things "of bread?"—NO! The attitude is that the arts are pleasant enough things to have around, but the cul-

tural position seems to indicate that those who have true intellect (Plato to the contrary) could and should live happily "without all that jazz!"

Interestingly enough, when a few national figures bemoan the lack of certain technological advances in the so-called "academic fields," an immediate shillelagh of public opinion is swung, hands are laid on, and action is taken in the form of curriculum change in the public school systems throughout the land. Further, this is done with the sanction and augmentation of national aid.

At the same time, when other national figures point out that unless we as a nation take immediate action our civic symphonies, for example, will disappear, the public's response to this information is indicative of the esthetic indifference of our times, and, to put it into the vernacular of contemporary and casual youth, the reaction might very well be phrased, "Well, so what? That's the way the cookie crumbles!"

This enigmatic attitude toward the



arts in the classroom and/or the culture at large is sometimes apparent, too, in schools of higher education. Here college students, preparing themselves in the field of elementary education, are often "farmed out" to the music department to be given a requisite squint and scurry through a couple of music education courses which may be taught by a hodgepodge assortment of personnel who "teach the course" simply because their academic load is light but who otherwise know little and care less about music education, young children, or elementary schools. Consequently, it is not surprising, then, to find elementary teachers who know less than a smidgin about music and who shun it like the plague. The problem here is that shunning is often more dangerous than the plague itself and usually carries long-term consequences.

Yet another obstacle is that of attitude. If the school system employs a person to teach music, that person often becomes an over-and-above augmentation—sort of a seventh to a V chord . . . it's a nice addition, but you can jolly well get along without it! The elementary classroom teacher reveals this attitude when she announces, "Now, children, take out your music books for Miss Glockenspiel, but, Jimmy, you come back here to work with me. You are still behind in your arithmetic."

Music thus becomes a step-child to the curriculum; music—a whipping-boy; music—a contemporary fill-in; music—a paper-checking period for harried elementary teachers; music—an also-ran; music—a curricular supernumerary.

At the secondary level, the principal may spend the summer wearily juggling student schedules in favor



This stimulating article on the place of music in education appeared originally in "Triad," the official publication of the Ohio Music Education Association. Dr. Ort is in the Education Department of Bowling Green State University, Ohio.

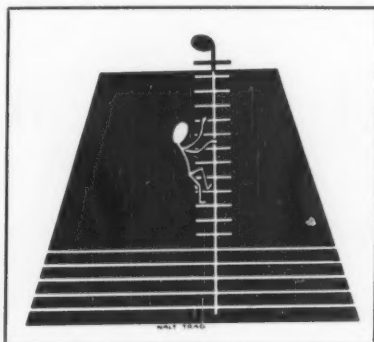
of preferred academic classes, but come September and the music teacher may discover, to his horror, that he has been awarded an a cappella chorus made up of a study-hall overflow consisting mainly of some twenty odd basses, two shaky tenors, a handfull of altos and a breathy bevy of sopranos! 'Tis at such times that music ceases to soothe the savage beast.

Or take a look at the instrumental man whose primary functions seem to be to cajole his ulcers and razzle-dazzle the spectators with bigger and better twirl-and-girl formations during the fall football season. For this exhibition any amount of time is often appropriated, but what happens to our developmental knowledge about over-stimulating children or having them drill to the point of emotional and physical exhaustion? Can this be honestly justified in the light of what we know to be educationally valid? Yes, and while we're on the subject, whatever became of the G-string crowd—the school orchestra? Is all lost if a music group isn't a flossy concomitant to the sports arena? Is nothing gained if there is only quiet achievement and artistic growth? Is it time, perhaps, to analyze our values, or have we, who can so remarkably reconstruct in tangible form the tiniest atom, no concern and no conception for the tougher abstraction of values for living?

Problems! These are the common lot of us all, and the problems of space, time, adequate personnel, scheduling, materials, the number and kinds of performance, etc.—these, seemingly, are the mundane migraines of the music department, but these are, in a sense, secondary to the basic issue. The important consideration is: What place is there for music in today's curriculum for better living? Could it be that music holds importance far beyond our limited scope and ken? It would certainly seem so.

In a time when there is a hue and cry for segregation of the intellectual Haves from the so-called intellectual Have-Nots, we, as educators and as compassionate people, need sorely to find bonding agents which will bring all children and youth into communication again. May not music take a leading role here?

In a time when there is a current



consideration, yes, even an urgency, for children to study a second language, might not music become an international *musilingua* giving understanding, beauty, and cultural depth and perception far exceeding the mere-ness of the grammar of a people? Again, man needs to have things in common with other men, man needs to be in tune, in harmony, in emotional understanding and perspective with this thing called the world.

Universal Symbols

Music is an internalized language, one of the spirit, and all men speak and understand these universal symbols. Here, then, in the field of the great and abiding language, music and the sister arts must gain stature.

In a time when a nation is demanding more scientists and more mathematicians and more frightening artifacts of annihilation, ought we not to be building into these very same men the means by which they can live with themselves and others? Ought we not to provide them with an inner voice of beauty, of stabiliz-

ing calm, of transcendancy beyond the boundaries of time and place... a voice to realize the tensions of a highly technological and insecure world? Music, forget the picayune; here is a goal for star hitching!

In a time when youth has been sadly shorn of much of its once-known dignity, music needs to give insight into the simple greatness of spirit through the extended possibilities of a self unknown, through an acceptable outpouring, through the sensitive release of deep emotion, and through the discipline, the self-discipline, that true art bestows on those who experience it richly.

In a time when the crass, the cheap, the tawdry, the blatant and the false are being flung openly on the visible market place, it is time—high time—that children be helped to come of age in the universal understandings of truth, beauty and the gigantic greatness of honest art forms. To become discriminating in a period of cluttered confusion is a difficult task, but if it is to be done successfully, if it is to result in sensitive refinement of taste, and if it is done so that children become men who can communicate with unswerving values, it must be commenced early and continued late.

In a time when modern man leans toward Cyclopsism, when he depends upon paid others for his inert pleasures, in such a dormant period man needs to be jolted from the anesthetized complacency of his pre-packaged world and be helped to garner the talents that are his own. He needs to get up steam, to feel the spine-stimulating prickle of true excitement that self-expression affords, and he needs to set the yeast of his life into constructively creative motion. Again, music, as an inspirational art, can give impetus to action.

In a time when a technological age grants man a shorter labor week during his working years and enforced idle time concomitant with earlier retirement, the arts need to become increasingly more active in all forms of education for children and adults alike. Modern man has great need to learn how to fulfill his destiny creatively and his leisure time with introspective and artistic exploration.

In a time when science is offering expensive machines and complex



—Photo, American Music Conference

The Piano Teacher as a Person

BERNARD KIRSHBAUM

YOUR effectiveness as a piano teacher ultimately comes down to what kind of a person you are. Personality transcends knowledge of the piano or musicianship. It is the sum total of your life's experiences, ambitions, talent, disappointments, frustrations and philosophy, down to the present time. Their fusion constitutes the personality you reveal to your pupils.

There are traits of personality which can hurt an interest in piano study or love for music. The teacher who has a pessimistic outlook, because of unfulfilled ambitions and inhibited talent, tends to show little enthusiasm for music and belittles any aspiration of students to follow a musical career. His musical knowledge may be vast, his understanding of the keyboard thorough in every detail; but the cold and detached manner in which he gives his instructions leaves his pupils unmoved. Everything he says and does is correct, but through failure to touch the hearts of his listeners, very little is retained and absorbed.

Such a person is singularly inept in giving objective advice on careers in music. His own disappointments color his outlook, keeping him from showing enthusiasm for the ambi-

tions of his students. He will warn against the overcrowded conditions in the musical profession, the hardships in establishing a reputation and the long years ahead before a reasonably secure income comes in. This is only half the story, but such a teacher ignores the other half because he has forgotten it through the bitterness of shattered dreams that brought on his pessimistic outlook.

Another kind of teacher that can do little to encourage interest in music study is one imbued with sadistic impulses. Individuals do grow up who take pleasure in hurting others. How they got that way only a psychiatrist could tell us. They have no place in the profession of music teaching because, regardless of how brilliantly they play the piano, they inflict more harm than good on those they instruct.

Sadistic Teaching

Sadism is revealed in the manner in which a teacher gloats over mistakes, demands repetitions in practice beyond reason, tolerates no excuse for forgetting to practice a certain assignment, scolds unendingly for the slightest oversight, inflicts physical punishment like slapping knuckles or pressing down hard on a soft shoulder for failure to play a passage correctly, and never lets up on fault-finding.

The wonder is that pupils continue their lessons with such teachers, for they come to fear and dread the lesson hour. Unless there is a change of teachers, such pupils eventually stop studying, with a positive hatred of the piano and music in



general. Cartoons revealing the torture of taking a piano lesson or the antagonism between teacher and pupil are a reflection on the amount of sadism existing in present-day teaching.

The neurotic teacher is hardly in a better position to stimulate effort to play the piano well. Neurotic impulses in many cases are mild and often are an incentive to creative work to get what is bothering us out of our systems. The inability to sublimate neurotic tendencies dams them up and they express themselves in high strung nerves, excessive emotionalism, hysteria and tantrums. A person in this condition is a poor teacher.

Pity the pupil of such a teacher. Instruction is over-dramatized as if everything were a matter of life and death. Natural mistakes that crop up draw such anguished looks from the teacher as to frighten the pupil. Stubborn errors will reduce the teacher to tears in which the pupil often joins sympathetically. Any questions by the pupil as to the accuracy of the advice given him brings

(Continued on page 92)

An experienced and successful pianist and teacher here expresses some exceedingly frank and perhaps disturbing thoughts on the personal angles of his profession. Mr. Kirshbaum is perhaps emphasizing types of personality that were all too common in the past, but may be assumed gradually to have disappeared from the teaching profession. Such a blunt reminder of still present dangers should in any case be salutary.



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Musicians Can Be Versatile

RUTH G. FROST

PEOPLE who hold the pulse of musical life are reporting a musical "revival" that is taking place all over the world. Their conclusions are based on the soaring demand for musical instruments, phonograph records and hi-fi equipment. Surprisingly, this strong interest in music has not been limited to either jazz or the classics, but both idioms have received equal attention.

One of the most significant developments shaping up as a result of this trend is a new catholicity of interest by both listener and musician. Music lovers have been more anxious to hear both jazz and the classics, and composers and performers have begun to work in both idioms simultaneously. Until recently, it was considered poor judgment for a concert musician to roam off limits to perform in the jazz idiom. It was equally taboo for the popular swing performer to step across the frontier into "long hair" territory.

Like many another barrier, the boundary between jazz and the classics is currently dissolving. Benny Goodman's jazz and Van Cliburn's classics have served as good will ambassadors throughout the world, thus garnering new respect and interest in each medium. Eileen Farrell, who will appear at the Met for the first time next season, was able to take

top honors at the Spoleto Festival last summer in Verdi's *Requiem* and also act as an emergency fill-in with Louis Armstrong's band when the popular bandleader-singer became ill. Conductor-composer-pianist Leonard Bernstein has also contributed to banishing the barriers that have existed between jazz and the classics, with his work as Philharmonic Symphony conductor and composer of musicals such as *West Side Story*.

While there is still some conflict between the enthusiasts of each group, a peaceful co-existence is gradually being established. The experiences of the musical artists who have bridged the gap between the classics and jazz contribute insight to the changing picture.

Ask "Skitch" Henderson, popular pianist turned classical conductor, whether he believes an artist can perform in both fields and he'll say, "There are no boundaries in music, except those we create ourselves."



Alec Templeton



—Photo, Paul A. Hesse Studios

Patrice Munsel as La Perichole.

"Maintain your artistic integrity, and you will not lower your standards, whatever type you perform," advises opera and TV star Patrice Munsel.

"Bach is a modern. He would like jazz if he were alive today," Alec Templeton, composer-pianist insists. However, to this musician there has never been a question of serving two masters, since he has never recognized a barrier between the two.

It started back in the 30's when the music world was startled by what appeared to be a most irreverent young pianist who courageously announced that he had composed a jazz fugue in the style of Bach and that he had named it *Bach Goes to Town*. Today Alec Templeton is still just as adamant about his favorite topic of "humanizing the masters."

"Bach was a jolly fellow, with many children," says Mr. Templeton of his favorite composer. "He would enjoy jazz, since jazz is characterized by improvisation and Bach was the

(Continued on page 83)

Ruth Frost is a graduate of New York University, holding a Master's Degree in Public Administration, and a free-lance writer for the New York Herald Tribune's "Today's Living," "Young Americans" and McGraw Hill's "Today's Secretary" and other publications. She has extracted opinions from many outstanding figures in the music world on the ripe jazz-classic controversy.

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Memorials to Stephen Foster

NELSON LANSDALE

MOST Americans know and love the songs of Stephen Collins Foster, but the widely scattered efforts to honor his memory have resulted in some confusion. New York's Bellevue Hospital has a plaque to mark the fact that he died there in a charity ward in 1864, but the room in which it hangs is not usually open to visitors. Another plaque on a modest house in industrial Hoboken, New Jersey, marks "The Only House Standing Today in which Stephen Foster is Known to Have Lived." Here, reconciled with his wife Jane in 1854, he probably wrote *Jeanie with the Light Brown Hair*. Now, 601 Bloomfield Street is privately owned; the basement houses part of a printshop.

Since 1928, *My Old Kentucky Home* has been Kentucky's official State song. Thousands of visitors take the Foster Highway to Bardstown under the impression that the antebellum mansion of Judge John Rowan inspired the song and that—as a memorial tablet presented by the city of Pittsburgh declares—Foster wrote it there on an 1852 visit. But exhaustive research by two of America's leading Foster experts, biographer John Tasker Howard and Curator Fletcher Hodges, of the Foster Memorial in Pittsburgh, have failed to uncover any positive proof that Foster ever visited Federal Hill at any time. Although Foster was definitely a celebrity by 1852, the first printed mention of a visit by him to Bardstown appeared in the papers of 1893, almost thirty years after his death. Whether it was Federal Hill or another house like it which inspired the song, the aston-



Foster's Purse

—Courtesy Stephen Foster Collection, University of Pittsburgh.

ishing fact remains, in Howard's words: "He could hardly have known actual plantation life at first hand."

In 1934 an agent for Henry Ford's Greenfield Village at Dearborn, Michigan, added his mite to the confusion by purchasing a cottage in Pittsburgh in which Foster was said to have been born. Subsequent research proved this claim mistaken. (The actual site of Foster's birth, although not the building, is now a funeral home.) It is fair to add that Greenfield Village no longer claims the house as Foster's birthplace; the five-room cottage is simply a charming Foster Memorial, with family memorabilia from the estate of his brother Henry, and furnished as he might have known it in his time. The cottage is divided by a large central hallway, which opens on a spacious porch at the rear; the hallway doubled as a dining-room; on the main floor is a parlor with a portrait, the master bedroom with a four-poster bed and a barrel-back chair, and a kitchen with an ample, well-constructed fireplace; on the second floor are two small bedrooms. Part of the charm of the Foster Memorial derives from its location

overlooking the man-made lagoon where the stern-wheeler *Suwanee*—named for a boat often used by Thomas A. Edison at Fort Myers, Fla., and equipped with its engines—takes visitors for a short junket around wooded shores.

There is another big Foster Memorial on the Suwanee River (the composer's mis-spelling was deliberate for metrical purposes; the Indian word is Shawnee) at White Springs, Florida. The museum contains a large collection of material relating to Foster and dioramas depicting his songs; there is a new \$500,000 carillon tower and thirty tons of bells on which Foster's songs (and many other kinds of music) are played. A typical "Jeanie" is selected at an annual ball in White Springs. But however much he may have contributed to its fame, Foster never saw Florida or the Suwanee River. The first draft of the manuscript shows that he originally wrote "Way down upon the Pee Dee River," referring to a stream in North Carolina. Not knowing either at first hand, he apparently decided that "Swanee" sounded better. The world has agreed.

(Continued on page 90)



Foster's Melodeon

Nelson Lansdale is a past music editor of "Newsweek" magazine, currently contributing to such publications as "House and Garden" and "Horizon." His recent study of the various Foster Memorials should prove enlightening to thousands of Foster devotees.

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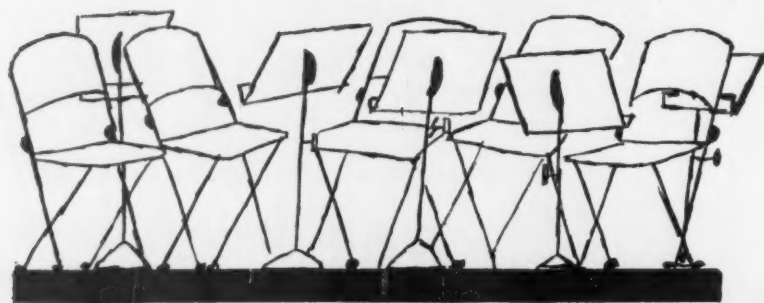
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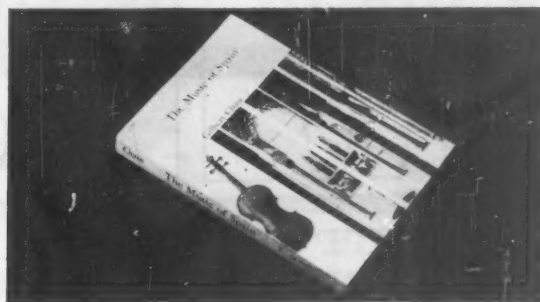
Romain Rolland was a profound musical scholar, whose papers were rated highly by experts. This present selection, however, is written for almost anyone who is concerned with music, whether as performer, listener, composer, or historian. Rolland had the remarkable gift of communicating the essential spirit of a composer and his period, and every reader will find his musical comprehension deepened by Rolland's work.

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Ring in the Old with the New

SAL SALVADOR

I AM anxious to witness a return of the era of personalities in the big bands. There was a time, not so long ago, when the average ballroom dancer discussed all of the "side men" as well as the glamorous band-leaders themselves. But the wide audience appeal seems to have been lost for a time. The juke-box has replaced live bands. Why has this happened?

In the first place, I feel that, prior to the last war, the popularity of the big-name bands was run into the ground; the supply soon exceeded the demand. No matter how good it is, the public will accept only so much of anything. It would seem to me that a middle road might well be established, benefitting from past experience, as one of the best ways to success is *knowledgeable* repetition and perseverance. The advantage of past history makes it easier to perceive the extractable "bad" and repeat only the "good," with the caution to avoid over-selling a non-flexible commodity. The music offered must bend to public fads and tastes, but not to an extreme.

Another possible reason for the disappearance of dance bands might be that, following the last war, guys came back from the armed services and made use of the GI Bill. This was fine, but many husbands were home studying and the wives were



working in order to help out financially. Consequently, there was little time or money to go out dancing and dining. Then, too, came television (childishly, but understandably, named the "idiot box" by job-seeking musicians) which made it easier to accept the idea of staying at home. But, now that the newness of TV is wearing off, the public is hungry once again for *live* entertainment. Just as TV will not harm attendance at the concert hall, it will not deter people from going to hear the bands once again—bands which are gradually making a come-back.

I feel that people are tiring of TV as a *constant* entertainment medium. In fact, TV is helping the revival by showing the old films that feature the big-name bandleaders of the immediate past, many of whom are still active in New York, Las Vegas, New Orleans, Miami, San Francisco, Los Angeles, Chicago and numerous resort areas. (They are still laying on the secret charm and providing first-

class "popular" entertainment. Bookings are on the rise and the ballroom and supper-club audiences seem to be substantially larger than they were two years ago.) Seeing the old films on TV that glorify the band-leader, presenting him in ultra-elaborate supper-club settings—complete with swimming-pools, trained seals and reminiscent of the Ziegfeld Follies—has reminded us of the wonderful times when bands were in full swing, and not burdened with a heavy entertainment tax. Floor shows have become a luxury item and must not remain so. The return of more name bands with floor shows geared to a lower income bracket will satisfy today's audience, which is expressing more and more dissatisfaction with "canned" music and applause.

With my own band I am attempting to bring some of the "good old times" back—to share with the youngsters who have never experienced them. But they will be dressed up in a slightly different way in order to communicate in terms of today. One will notice that the youth of today *does* have an appreciation of a better grade of popular music (at least better than a 100% diet of Rock 'n' Roll) and takes to properly presented material with a generous spattering of varied rhythm patterns. I'd like to see a better class of popular music offered consistently, but the disc jockeys on nation-wide hook-ups will have to co-operate. If their young audiences demand Rock 'n' Roll, they might try giving it to them 70% of the time, rather than 99.4%!

I've found that it's a bit unusual for a big band to have a guitarist as a leader. To my knowledge, Alvino
(Continued on page 77)

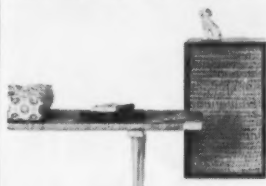
Formerly with Stan Kenton and winner of the Playboy Magazine Jazz Poll, Sal Salvador is known to radio, TV, stage and night-club audiences. He has been featured in the new movie, "Jazz on a Summer's Day," filmed at the Newport Jazz Festival; also scheduled for future release is his new album, "Sal Speaks for the Beat," recorded by Decca. He speaks from practical experience as a highly successful artist and a top personality in the jazz field.



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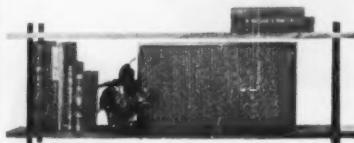
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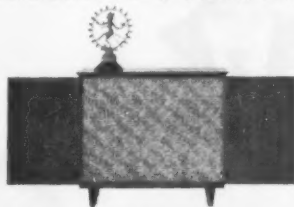
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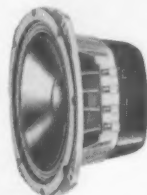
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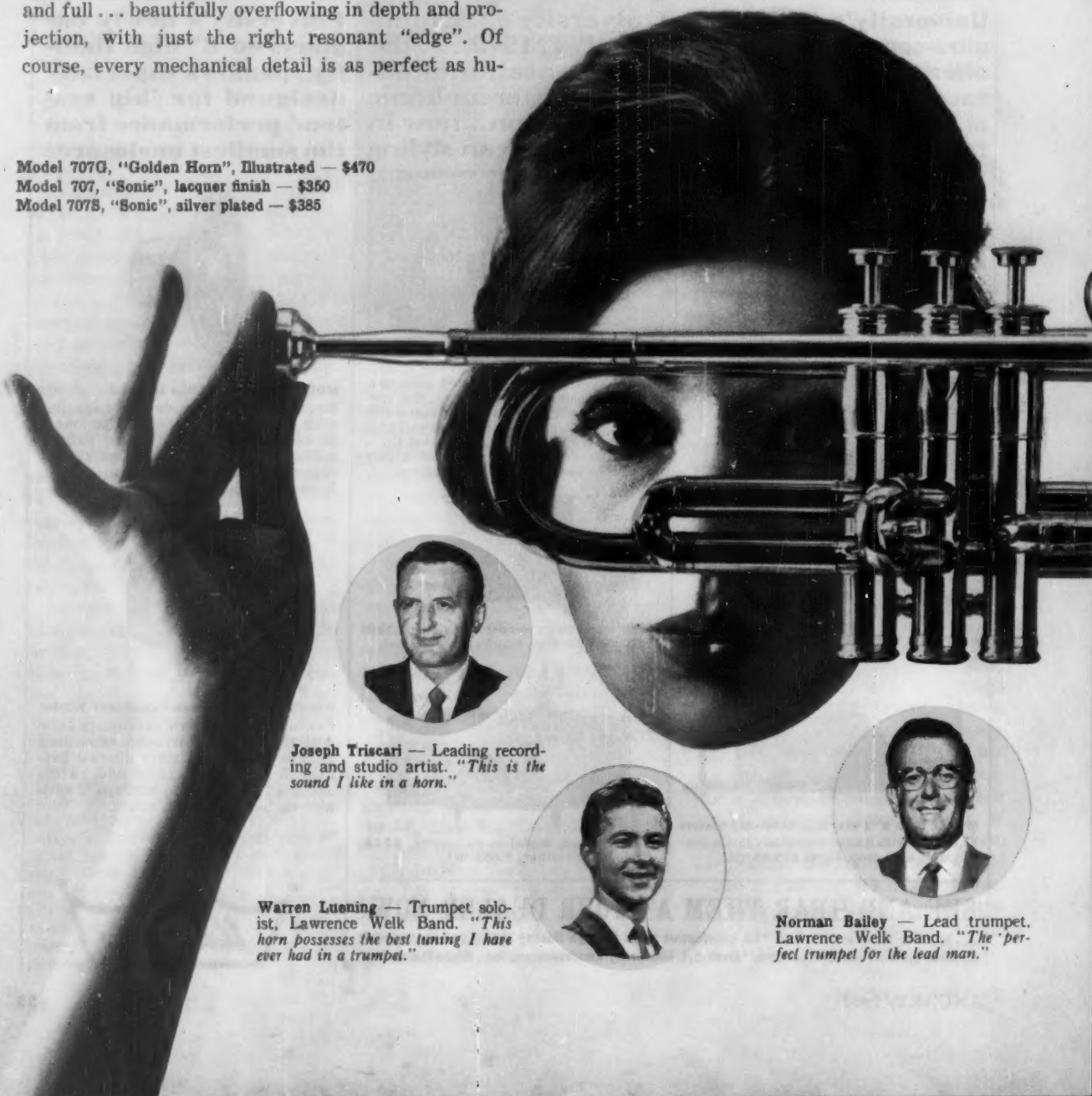
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Earlier Music Lessons for Children

LUCIEN THOMSON



TODAY there are many articles which stress the importance of a child's musical education. Twenty years ago, however, there was little information on a child's musical abilities. That was when a remarkable teacher named Kathrynne Owens began to study children of pre-school age. Without exception these youngsters loved music and wanted to play the piano themselves. If a child seven or eight years old could learn to play, did he not have those same capacities in his earlier years? Miss Owens was convinced that he did and that the years between two and eight could become the cornerstone of future musicianship.

To be convinced was to act. This pioneer courageously set out to help the pre-schooler satisfy his urge to make music. Getting the tots to teach was at first a problem. Professional musicians were unbelieving and scornful of her ideas. Fond parents were afraid,—not only afraid that some bodily or mental harm might be done their young ones, but also afraid that they were being duped. An adult does not like to be made a fool of, and many parents thought this to be the case when they were approached on the subject of having their two and three-year-old infants learn to play the piano. They thought it impossible.

Aside from the problem of getting pupils there was the problem of ma-

terial to teach them. Miss Owens was determined that the infant's approach to the piano should be musical. It must be musical and completely within his grasp. The appeal of music is entirely through hearing. It cannot be tasted, seen, touched or smelled. Therefore, the approach to the musical being of the child must be through his ear. There was no published music which met the requirements. So Miss Owens proceeded to write her own material. She has written some fifty odd solo pieces which embody the important intervals, the basis of all melody and harmony. These pieces not only teach the child discrimination of pitch, which he quickly learns to translate to the keyboard in its proper register, but they also begin his artistic growth with phrasing, staccato and legato touch, and, most important of all, develop an inner feeling for the beauty of melodic line.

Physical Exercises

In addition to these pieces, designed for musical development and expression, Miss Owens has devised a set of exercises for the development of technique. Taking Mother Goose Rhymes, to which she has written melodic and rhythmic accompaniments, she has worked out a series of actions which are associated with the pitch and rhythm of each nursery rhyme. The children love these technical exercises, which they look upon as games.

All of Miss Owens' exercises are carefully designed to cover some particular point of relaxation or control.

There are exercises for the individual movement of each finger. The hand is held with palms flat, thumbs outstretched. One finger rises straight up in the air while the others remain flat and still. Or, instead of rising the finger may move sideways, scissors fashion, while the remaining fingers do not move but lie side by side. These exercises become increasingly difficult with age (try it yourself with each finger) but the youngster soon learns to do them with ease. When "games" such as these and others are completed after several years, depending on the age of the beginner, every child has complete finger independence and control of all arm and shoulder muscles needed for piano-playing.

I have talked with many of the parents whose children studied with Kathrynne Owens. Without exception all of them have been tremendously enthusiastic over this method of teaching. All parents realize and appreciate this opportunity for their children to develop their natural musical instincts. Each mother and Father is delighted to tell of the happiness their child derives from this pre-school music.

Children look forward to every lesson and complain that they do not have a lesson every day. Parents rejoice that the drudgery has been removed from music. In the words of one mother, "Every exercise becomes a little game. Even my two-year-old will do exercises in finger strengthening and co-ordination if the fingers are named 'Baa, Baa, Black Sheep,' 'Pussy Cat' and the like. All of these rhymes and exer-

(Continued on page 80)

Lucien Thomson, a pianist, harpist and teacher of distinction, here suggests some ideas that may seem revolutionary and certainly novel to contemporary educators in the field of music. They are definitely controversial, but obviously worthy of careful consideration.

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Aims of Modern Music Masters

ALEXANDER M. HARLEY

THE educator who chooses to make his career in the field of music recognizes the unique importance of music in a well-balanced program for education. If music is not to be pushed aside or regarded as of lesser value than the vaunted athletic, science, vocational, or other "materialistic" subjects, it is the music educator himself who must take the responsibility for making the music education program in the school a vital and compelling influence. The purpose of the national music honor society, Modern Masters, is to do just this, and, through its organized program, make available to the music educator a practical means of encouraging talent, of bringing to view a heightened sense of values and thus making a significant contribution to the future of music in America.

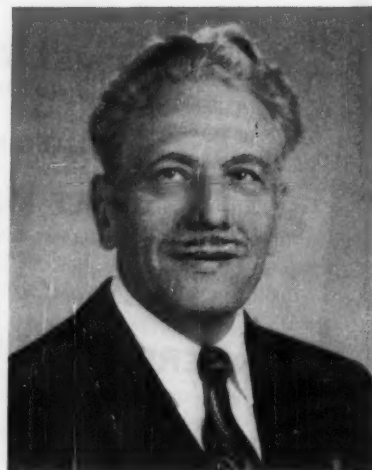
Music educators who are dedicated to their profession have also long felt the need for a means to adequately and appropriately recognize those students who have given freely of their time and talents in serving, through music, their school, church and community, and to provide an effective and practical motivation for their continued interest in musical activities throughout adult life. In 1952 this recognition and motivation became possible with the establishment of a national music honor

society for students in secondary schools. (Modern Music Masters was organized in 1936 at Maine Township High School, Park Ridge-Des Plaines, Illinois. After sixteen years of successful operation as a local music honor society, with the encouragement of the administration, the project was extended to the national level as a non-profit educational organization.) Modern Music Masters Chapters have been chartered in 46 states, including Alaska and Hawaii. Teachers, administrators and students have testified to the benefits obtained from membership in the Society, for it challenges students to greater efforts, encourages solo and ensemble performances, recognizes personal achievements, promotes better public relations and inspires students to higher ideals and service.

A Successful Society

These high ideals, aims and purposes of the Society are responsible for its unparalleled success. The preamble to the Modern Music Masters Constitution states: "The chief aims of the Society are to foster greater interest in band, orchestral, and choral performances, and to provide wider opportunities for personal musical expression and service to the school, church, and community."

The Society is not a single entity, but is an aggregate of the entire roster of Chapters. A National Executive Board of seven members administers the policies of the Society and co-ordinates the activities of the various Chapters. An Advisory Council of twenty Chapter Sponsors from different sections of the country aids in the development of the Modern Music Masters program and works



closely with other Chapter Sponsors in their respective areas. A Committee of Music Educators' Representatives is made up of professors in more than 125 colleges and universities who work directly with music education majors. Several State units hold annual student-faculty conferences under the direction of State Sponsors, while State Chapter Coordinators elsewhere, and Chairmen of Standing Committees, further correlate the work of the Society. Active Alumni units are being formed, which is evidence of the "carry-over" value of the Society.

Salient points of Modern Music Masters are as follows:

1. This is not a secret society. There are no awards of any kind. There are no dues payable to the national office beyond the initial nominal life membership fee and the annual Charter fee. Members of the music faculty in the schools serve as sponsors and advisors.

2. The selection of students for membership is strictly on a merit basis; ability and scholarship in academic and musical subjects are requirements.

3. Initiations are dignified and

(Continued on page 76)

Alexander M. Harley holds a Master's Degree in Music from Northwestern University, having played viola and violin in the Chicago Civic Symphony Orchestra under Frederick Stock. Founder and national President of the Modern Music Masters Society, he served on the MENC National Orchestra Contest Committee for ten years and is presently active as an orchestral and choral conductor in Park Ridge, Illinois.

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Why Study Music?

FORREST J. BAIRD

I HAVE heard parents remark sadly that they had made the effort to give their children music lessons, but now all this effort and money were wasted, for the instrument or instruments are discarded, left in a storage area, neglected and unused.

While this is a regrettable situation, it might easily be shown that the same circumstances often exist in other age groups and in many other areas of interest. Countless homes have well-equipped workshops with power-saws, lathes, joiners and sanders that are gathering dust because Dad has lost the urge to be a great builder or because the house just won't hold any more end-tables or knick-knack shelves! That special dark-room built into the house to contain Dad's photographic equipment isn't put to use as often as it once was, and even the most prized hunting and fishing gear may be neglected and unused for long intervals of time in this rushed, cluttered world in which we live and work. This merely highlights the fact that each of us has differing and changing needs and interests at various times in our lives. Because our needs change, special interests, hobbies, and leisure time activities must be evaluated periodically in terms of new needs, goals, or objectives.

It would be interesting and en-

lightening to ask some parents just what benefits they expected their children to derive from music study. My guess is that few parents would maintain that they provided musical instruction for their children with the explicit aim of making music the child's vocation. This is also an important fact for music teachers to recognize and to remember. If the goal of music study is not primarily vocational, how can we justify the expenditure of time, effort and money on this endeavor?

Those of us who teach music can suggest several reasons for studying music other than the vocational possibility, and it might be helpful to list some of these now.

1. Music study fulfills an exploratory and a guidance function. Each

child who grows up in our culture should have opportunities to explore this great art form and to decide what his own musical potential and role are to be. As a result of his experience, and perhaps with some professional guidance, he can decide whether he is to be chiefly a consumer, a performer, or a composer of music. He may be fortunate enough to be all three of these, but we know that music is an acquired art and that any normal person who wants to do so may learn enough about music to become at least a discriminating consumer in this area. Some students will be found who have the capacity and desire to develop their musical talents for leisure and avocational activities, and there are a few who will become professional or creative musicians. But these decisions cannot be made without ample opportunities for exploration and experience under competent guidance.

2. Music study and participation provides a wholesome and satisfying means of self-expression and self-realization. For most of us these terms involve the making of friendships, the feeling of belonging, the gaining of status, the winning of social recognition, the feeling of accomplishment that comes from being a part of and sharing in a successful and significant undertaking. The ability to perform as a soloist or as a member of a musical organization can place the individual in situa-

(Continued on page 104)



Mel Bey conducting a group of guitarists at a session on "The Use of Social Instruments" during a Regional Meeting of the MENC. On the panel (in the background, left to right) are Jay L. Kraus, Hans Lemke, E. Lawrence Barr, T. M. McCarty and Robert Keyworth.

A frequent contributor to "Music Journal" in the past, and an outstanding authority on various aspects of music education, Dr. Baird has been an Associate Professor of Music and Education at San Jose State College, California, since 1946. He holds a Master of Arts degree from Columbia University Teachers College and a doctor's degree from Stanford.

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A Chronology of Jazz

BRADFORD HARRISON III

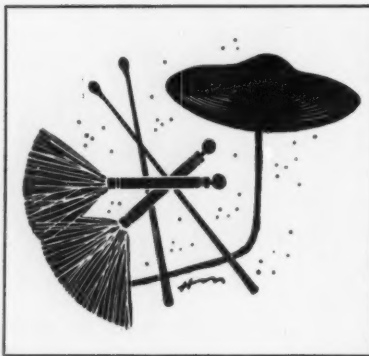
1442—Antam Gonsalves began the slave trade in Christendom. This Portuguese explorer brought ten Negroes to Lisbon for the saving of their souls.

1700—Port Royal, Virginia gets its church organ. The first record of the lifting of the ban on church music in the Colonies. Music heard in the country church had an important influence on the development of jazz.

1721—The red-light district of New Orleans, later known as "Storyville," is established by fifty-nine French ladies from the prison at Saltpetriere, near Paris.

1799—In Boston minstrelsy was born as Gottlieb Graupner put on the first black-face show at the Federal Street Theatre. For two centuries the Negro was to be pictured in the image of the minstrel show. Voodoo music, Creole songs, spirituals, river songs, African drum music and these minstrel tunes are the background from which the various schools of jazz emerged.

1810—By this year, New Orleans boasted three showplaces for light opera: the Spectacle, the Orleans and the St. Phillip. In the audience were the fabled "Creoles of Color." These well-educated colored aristocrats included the grandparents of such jazz greats as "Jelly-Roll" Morton. Yet by 1869, a Louisiana



historian could declare firmly that the term "Creole" had never been applied to colored persons in New Orleans.

1817—An ordinance in New Orleans authorized Sunday dances by slaves. These dances included concerts of Vodun (Voodoo) Music, which was performed on twirled calabashes and on cylinders of cypress staves, hooped with brass and headed by a sheepskin.

1852—A Currier and Ives lithograph of the text and music of the *Arkansas Traveler* was produced in this year. The most recent scholarship in the field of jazz reveals the great importance of this song and others of the Fifties.

1869—On March 21st at Lake Pontchartrain, Louisiana, the most famous of all Voodoo concerts was held. It was presided over by the illustrious Voodoo Queen, Marie Laveau. Observers noted a drum-like movement of hands and feet in the dancers.

1871—Thirteen Negro bands in the parade at New Orleans were part of the funeral of President Garfield.

1891—The Onward Brass Band, an organization of New Orleans Negroes, won a contest in New York.

1892—In this year jazz was born. The Reliance Brass Band, headed by "Papa" Jack Laine, began playing music to which the term "jazz" was applied. This word is from the French *jasser*, meaning "to gossip"; thence from the Creole *jass*, meaning "to speed up." The term stuck to this music partly because of the jazz band of Jassbo Brown, from whose name the early spelling "jass" was derived.

1897—Publication of Kerry Mills' *At a Georgia Camp Meeting*, the first printed ragtime song.

1899—The real birth of ragtime came in this year with the writing of *Maple Leaf Rag*, by Scott Joplin. Ragtime involved syncopated right-hand figures over a 2/4 time march-style playing of the left hand. It was much loved.

1904—The debut in New York City of James P. Johnson, the first outstanding jazz pianist.

1911—Irving Berlin wrote *Alexander's Ragtime Band*, which brought fame to the composer and popularized the name of such syncopated music.

1917—In this year Louis Armstrong, the man who more than any other signified American jazz, began his career in earnest. Armstrong, the great jazz trumpeter, joined the pioneer jazz band of Kid Ory.

1919—"Jelly-Roll" Morton, descendant of what had once been a prominent "Creole of Color" family; wrote *Kansas City Stomp*, one of the first pure jazz hits.

1932—Louis Armstrong made his initial English tour. European jazz may be said to have its real beginning. (Continued on page 102)

Bradford Harrison III is the Librarian at Dickinson College, Carlisle, Pa., with a particular interest in rare books. A graduate of Harvard and Drexel Institute, he lists among his musical interests not only jazz but Elizabethan virginals, folk ballads and serious contemporary compositions. His chronology of jazz is not intended to be in any sense complete, merely suggesting some important dates that might otherwise be overlooked even by the "aficionados."

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CHILDREN ARE MY HOBBY

(Continued from page 13)

letter itemizing the minimum cost of having a baby. He wrote back, "It's all off, Dad."

Aline, 14, born in Hollywood, is divinely gifted. She has a heart of 50-karat gold and I adore her. She plays all the Bach concertos—memorizes everything easily. In two or three days she learns by heart such modern things as the *Mother Goose Suite* of Ravel.

Her main gift might be inventing or editing. She has a scientific mind—never leaves a problem until she has found the answer. She'll study a card game and in an hour she will know more about it than a seasoned player.

She likes government, knows French, understands the Einstein theory. I was almost thrown out of school for bad arithmetic, but Aline loves algebra; she's the first in her class, and she's outstandingly good in science. She does book reviews, writes books and illustrates them herself, draws and paints beautifully.

Aline is a good golfer too. This summer I played a recital at the In-

ternational Music Festival in Lucerne, Switzerland. She wanted to come with me so she could play on the wonderful Lucerne golf course, which attracts golfers from all over the world. My wife and I stayed in Lucerne ten days because she and Johnny love it there.

Starting Early

John Artur, 13, also born in Hollywood, is tremendously interested in music. He plays everything I play, the next day, by heart. When Aline was five and he was four, and I had just come back from a tour, she played a little piece for me to welcome me back home. Johnny wanted to play a piece too. He went to the piano and—*banged!* I took him on my lap, intending to place his little fingers on the keys to play a song—but what did he do? He sat on my lap and played the same piece Aline had just played, but in a different key, on the black keys. I was astonished, for he knew but nothing about how to play. Now they are

both accomplished musicians and they do a lot of two-piano playing.

Recently in London, I recorded four Mozart concertos, which took several days. Instead of going to a movie, Aline and Johnny sat every day, all the time I was there, for eight hours, behind the bassoon, so they could watch the scores and observe everything that was going on.

Johnny might be an actor. At his school he doesn't like to work; he likes to play the piano. When he was little, he was in *Peter Pan*, but he implored me, "Don't go to see me in *Peter Pan!* I can't even fly!" Some time ago he did the role of *King Henry V* and enjoyed the page with the monologues where he laughs. Now he wants to play *Macbeth!* At 13!

A well known conductor tells a story about Johnny. The boy had flown alone from Europe back to the States. He had to start back to school and my concert tour wasn't finished. The conductor met him at International Airport and tried to make conversation. You know what stupid questions adults ask children: "Who plays better," asked the conductor, "you or your father?"

"Well," answered Johnny thoughtfully, "we both have our off-days."

FROM PIANO TO SONG

(Continued from page 18)

them at provincial opera houses, and soon I was advised to try America.

I cannot begin to tell you how I felt when I left my beloved France—the ship pulling slowly away from the pier, my dear family growing smaller and smaller as they waved handkerchiefs and shouted, "Bonne chance, Lily, bonne chance." Imagine: I spoke not one word of English; I was off to a strange country about which I knew practically nothing, and, to top it all, I was going to meet one of the most critical and respected general managers in the opera world, Giulio Gatti-Casazza!

Luckily, Maestro Serafin of the Metropolitan became my fast friend almost as soon as I stepped off the boat, and he advised me to sing the "Mad Scene" from *Lucia* for my audition. How can I describe my

feelings as I stepped out alone on the Metropolitan stage for the first time and looked out at the seemingly endless tiers, the vast expanse of the orchestra floor—exhilarated, frightened, awed, and determined too!

Suddenly, from out of the darkness, a voice called, "Begin!" Just as I came to the rondo I heard a flurry of voices in the auditorium and the music came to an abrupt halt. Worse, I heard a voice say distinctly, "We have heard enough!" In that instant, my first reaction was despair. Would I have to return to France, a failure? Then I was angry. How can one let a singer come three thousand miles and not at least allow her to finish her aria? Right then and there I must confess that I was not at all well disposed toward all

those who had urged me to come to America, and I felt tears of disappointment welling up in my throat. Slowly, from the darkness, Mr. Gatti-Casazza appeared, waving a piece of paper. It took ages before he reached me on stage, and only when the paper was right under my nose did I realize that it was a contract. I was accepted! I was welcome! At last the tears I had been holding back rushed forth, and I am afraid the Metropolitan had to draw up a new contract. The original was too tear stained to read! ►►►



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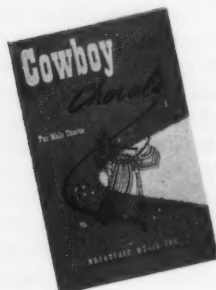


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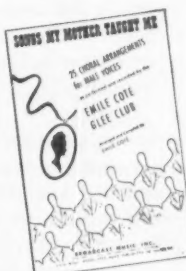


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HE INVENTED THE SAXOPHONE

(Continued from page 30)

with no capital save his brains, his fingers and thirty francs. But he had influential friends. Berlioz, Halévy and Kastner backed him. He gave a concert at which he played the instruments he had either modified or invented. One man had sufficient faith in him to provide 4,000 francs to start a factory. Others followed suit. Premises were taken in the Rue St. Georges and work started. So did trouble.

Exact Specifications

The separate parts of the musical instruments were made by many different manufacturers. Sax wanted all the parts of his instruments to be tooled to his exact specifications under his exacting eye in his own factory. A perfectionist in the production of musical tone, it was understandable that he should want to supervise the precision work demanded. The instrument manufacturers foresaw here a threat to their own business. They ganged up and went into action. His workers were attracted from him by higher pay; rumors of financial difficulty were spread. The manufacturers even persuaded musicians not to play instruments made by Sax.

Despite all difficulties, he won through. Although it meant playing his instruments himself, Sax was awarded the silver medal for brass and woodwind instruments at the French Exhibition in 1844.

The antagonism of the musicians made him realize, however, that it was in the world of military music that he must seek support. He wrote to King Louis Philippe, the War Minister, and General de Rumigny, proposing that his musical instruments should replace horns and bassoons in all the French military bands. This was hitting back with a vengeance. His proposal was considered by a commission of famous personalities who, before giving their views, asked that they should be given the chance of comparing the old instrumentation with that suggested by Sax.

A musical contest was accordingly arranged to take place in Paris in 1845. The battleground was, appro-

priately enough, the Champs de Mars. The band using the orthodox instruments was forty-five strong; Sax's band numbered thirty-eight. Twenty thousand spectators were present, including the distinguished musical judges. Their applause left no doubt which band had produced the more powerful and sonorous tone. Henceforth all military bands were equipped according to the Sax instrumentation.

This success only increased the antagonism of Sax's manufacturing rivals. They renewed their efforts to discredit him. He was involved in one lawsuit after another. For fifteen years and more he fought protracted and intricate cases in the courts against individual manufacturers backed by the resources of the combined trades. His energy and money went in vindicating his patents and in disproving his rivals' counterclaims. He contracted cancer of the lip, but this, too, he conquered without an operation, thanks to unique and skillful treatment.

Honors continued to come his way even while he was fighting his opponents. At the Paris Exhibition of 1849, and also in London in 1851, he was awarded medals. Nor were his inventive faculties dimmed. He produced several more instruments and experimented with the wind systems of others.

His energy, his will to strive not only for his rights but also what he conceived to be definite musical principles, deserved a better fate. The lawsuits sapped his resources. Despite his vigor and creative gifts, Sax had little business ability. His affairs became hopelessly involved. Gradually he lost the support of his powerful patrons. His prosperity began to decline. Finally there came the time when he had to give up his factory in the Rue St. Georges. Saddest of all, his collection of instruments—the catalogue listed 467 items—was sold in 1877.

Adolphe Sax himself lived another seven years, dying at the age of eighty in Paris. His influence on musical sound has indeed been tremendous. No one has done more to increase and perfect tone color and sonority. Classical music lovers may

question his achievements in the field of tonal quality and quote as evidence the sounds which emerge from saxophones wielded by modern swing musicians. That's as may be; the idiom and accent of jazz are utterly different from the classical tradition. In any case, whether controversy is ever stilled or not, Adolphe Sax is still remembered with honor on the Continent.

Dinant, his birthplace, is a delightful little resort on the green, placid Meuse. It lies at the foot of lofty limestone cliffs overlooking the river and has for centuries had great strategic value. It consequently suffered in both world wars. The house in the Rue Adolphe Sax where the inventor lived has, however, now been rebuilt for the second time. There recently I saw the new window commemorating Sax, a simple tribute to one who changed the sound of so much of the world's music. But I could not help thinking later that evening, as I listened to the dance orchestra in the Casino, that it was there, as on every other dance floor the world over, that the most significant tribute is paid to the man who invented the saxophone. ▶▶▶

The Distinguished Visiting Professor of Music at Pennsylvania State University for 1959-60 is Dr. Hugo Weisgall. Dr. Weisgall is best known for his operas: *The Stronger*, *The Tenor*, and, most recently, *Six Characters in Search of An Author*. As a conductor, he has directed the symphony orchestras of Prague, London, Washington and Baltimore. He is also Chairman of the Music Faculty at the Jewish Theological Seminary and an Instructor at Juilliard School of Music.

The newest composition of Carlos Surinach is *Pavanne and Rondo*, written for unaccompanied accordion. This is the fifth composition commissioned by the American Accordionists Association. Other prominent American composers to receive grants since the award's inception in 1957 are Paul Creston, Wallingford Riegger and Virgil Thomson. Chairman of the commissioning committee is Elsie M. Bennett, the well known teacher.



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THE STUDENT SPEAKS

(Continued from page 40)

in it that he put into his other musical works. In *Porgy and Bess* he added the blues to bring out how the people he was trying to have portrayed felt. This instead was more a style of jazz than classical. But it, too, still kept that 'certain feeling' and beat that he put into his other songs."

There were a couple of devotees of "show music." One of them wrote, "Since the start of the twentieth century there have been many great show tunes written. In my opinion the greatest has been the score of *The King and I*. The whole score, instrumental or vocal, is very beautiful." She seemed to be especially impressed by the words, as she went on, "Each of the songs in this show contains a message. *I Whistle a Happy Tune* says that whenever you're afraid you should hold your head up high and at least try to act happy. *Hello, Young Lovers* tells two people in love to be brave, faithful and true. . . . The message in *Something Wonderful* is that although the man you love does not always make the right decisions and is wrong in other ways you should stick by him if your love is true and that he always needs your love and he'll always get it. . . . *Getting to Know You*, my favorite, tells what it is like to make new friends and how a person always seems happier afterwards."

The other declares, "The type of music that most appeals to me is the Broadway show music tunes. Many of them become semi-classics, such as *Show Boat*, *Oklahoma*, *The King and I* and scores of others. The music in these shows is expressive, has a good melody and lyrics and is usually well sung. . . . On my list, I'm afraid operas aren't too high. But I admit I'm cultivating a taste, especially for the operettas. I enjoy *Carmen* and *Madame Butterfly*. My family, who love operas, haven't given up on me yet, and I feel sure with a little more maturity I will acquire a real liking for 'heavier music.'"

Some of the teens were, of course, quite vehement in their defense of popular music and resented the objections of their parents. One, who

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had evidently thought—and argued—a lot about it, wrote: "I don't care if they don't like it, but I don't think it's fair to tell us not to listen to it, or write horrid articles about it making teen-agers juvenile delinquents (*sic*). I think this is completely false. If anything it helps kids not to be juvenile delinquents. Lots of boys and girls would rather stay home and listen to the radio instead of hanging around on street corners where they might get in trouble. Rock and Roll also makes homework less of a drudgery than it usually is. If you listen to the radio while doing your homework you can sort of relax.

"When the waltz was introduced many people thought it was outrageous and our grandparents objected about jazz and now our parents are objecting to Rock & Roll. But if you stop to think a minute there were some wierd (*sic*) songs in my parents day such as *Flat Foot Floogie* and . . . you could hardly call the *Black Bottom* or *Charleston* refined. Who knows, maybe when I'm married and have children of my own, and there's a new type of music out, I'll feel the same way."

I will close on a note of hope written by another fourteen-year-old. "My own opinion of Rock 'n' Roll is that there are some types which are a little too wild but there are also the more relaxed type. I don't think our parents have too much to worry about, for when teen-agers reach seventeen or eighteen years of age they usually grow out of Rock 'n' Roll and, like the *Charleston* and *Shimmy*, Rock 'n' Roll is just a passing fad and will eventually die out." >>>

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That if one perseveres,
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Which lasts through all the years.

—Anne Vander Kam

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Evaluating String Performance

FRITZ MAGG



JUDGING a string player's performance ought to differ basically in no way from judging any other musical rendition. The aim of a mature violinist, like that of any re-creative artist who has reached a satisfactory level of craftsmanship, should be first and foremost to identify himself as completely as possible with the composer's intellectual and emotional conception at the time of creating the work to be performed. This process of identification must extend far beyond a minute study of the score at hand, far beyond a comprehensive knowledge of the composer's other works, of his background, environment, aesthetic philosophy and habits of musical notation, to an intuitive insight which ideally transports the performer to a congenial plane where he can give to the audience a picture as alive and as compelling as when it first sprang from the composer's mind. Any effort less vibrant, less fresh, less sensitive, does as much injustice to the composer as unthinking disregard of clearly indicated directions or a slovenly execution. The critic, professional or other, who wishes to promote the most harmonious and fruitful understanding between composer, player and listener, should look for a like balance of faithfulness to the composer, spontaneity of

expression and accurate workmanship when formulating his judgment of a musical performance.

This general evaluation, with the predominant criterion of "has justice been done to the music in all respects?" ought to be the first and most important step of a worthwhile critical approach wherever a masterpiece in any musical medium by a knowing and inspired composer has to be transformed from a piece of paper, silent to all but to the musicians themselves, into a living piece of music. In the specific case of judging the performance of a concertizing string player, one must also have a special understanding of the idiosyncrasies of string instruments.

The String Family

This article deals with the violin, the viola and the cello (with the term "violin" used frequently as a *nomen generis*) as protagonists in musical performances, either as soloists in recitals or in concertos with orchestral accompaniment. Their immense possibilities when banded together in small ensembles or in orchestral sections will be discussed elsewhere in this series of articles. Here, their collective and individual characteristics need to be discussed, not only from the professional viewpoint but especially with those people in mind who are looking for a closer rapport with, a greater pleasure derived from, listening to violin playing. If they have no real idea of what to expect reasonably, they may be in for the same disappointment which befalls all people who, accustomed to certain sizes or shapes or modes of expression in any art form,

find it difficult to ally themselves with the strange and unusual, even though a closer acquaintance might arouse in them the greatest sympathy and appreciation.

But to a great many people the cathedral of Florence doesn't remain garish forever, even if they have come from Chartres; Thomas Mann may not be too verbose after all, considering what he has to say; one may be in love with the art of Rembrandt even though one adores that of Botticelli. And if a music lover seems exclusively addicted to opera, he may have to look for a different kind of satisfaction, and look twice, in a violin recital. But before he condemns all fiddles as screeching, all violas as nasal, or all cellos as rumbly, let him examine the character and the true potential of string instruments and try to clarify in his mind such points as: What can or cannot be expressed on a violin? In what kind of composition will it be effective? What ideas of violin playing have been impressed on the public mind? Where should one go to hear string players to the best advantage?

To find accurate and personally

Fritz Magg, perhaps best known as the cellist of the Berkshire Quartet, is presently teaching at Indiana University's School of Music. Formerly first cellist with the Vienna Symphony and the Metropolitan Opera orchestras, Mr. Magg has appeared in recitals and as soloist in Concertos both here and abroad. His article is one of a stimulating series on Music Criticism, eventually to appear in book form.

relevant answers to these and to similar questions may prove to be as reassuring to the professional critic, who has become dissatisfied with certain practices of violin playing, as to the layman trying to establish closer ties with the string family.

The violin, the viola and the violoncello (or cello) were developed in long periods of trial and error from the ancient viols and reached their still unsurpassed climax of perfection in the hands of several Italian master craftsmen in the 17th and 18th centuries. Of all the musical instruments devised by human ingenuity through the ages, none have come so close to equalling the human voice in their ability to express every conceivable emotion and to weave an interminable singing line. This expressive versatility has always been, and always will be, the violin's outstanding characteristic. Quite apart from its potential as a vehicle for thrilling virtuoso display, it is its unrivalled ability to sing with a thousand different tongues which distinguishes it from other media of music-making. And on the basis of this particular instrumental feature, the violinist will always be listened to, judged and, when he realizes his instrument's full potential, loved, as the most vital member of the orchestral family.

Because it is possible to produce such unearthly beautiful tones on a violin, it is all too understandable that some violinists, then as now, have lost themselves completely in the idea of sound and nothing but sound. Rhythm, line, vitality, distinctiveness, phrasing and the very music itself have been, and are being, sacrificed to the Moloch of supposed beauty. Whether a composition so performed suffocates completely under a mountain of saccharin or whether a shred of enjoyment can be salvaged depends chiefly on its intrinsic worth. Usually it is the masterpiece which suffers the quickest and most painful death under such treatment.

The hunt for beauty for beauty's sake instead of for expressive purposes is but one of the common pitfalls of violin-playing. A most dangerous weapon is the bow. The left hand's function is mainly one of producing the desired pitch, of moving with good articulation from note to note, and of livening the musical

picture with a great number of nuances imitating vocalism, such as vibrato and portamento. But the very soul of music-making lies in the bow. A well-trained bow can, perfectly co-ordinated with the left hand, do anything a human voice can do, without ever having to stop for a breath. Ever since François Tourte, before 1800, improved the violin bow by giving it its present great elasticity, and Paganini showed the world what tricks of magic might be done with it, we have had a sort of Sorcerer's Apprentice's broomstick in our hands. It makes an incredible flexibility of sound possible. It can bite into the string with an attack as precise as a piano's. It will rebound off the string at a fantastic speed with the greatest clarity. All of that, or some of that, becomes evident in the hands of the greatest masters. For lesser mortals, it will change direction only when prodded by an accent, upsetting phrasing and rhythm. It will become a club or a sword, slashing at the poor instrument and choking the sound to death. The graceful preciseness of the springing bow all too easily turns into the pitch-obliterating scratch. Yes, it is very, very difficult to control this gift sent by Apollo from Parnassus so that we may make music like the gods. But just as one despairs that nothing better than a compromise can be

achieved, that bowing will be all accents or all shapeless fluff, that the springing bow and its lighthearted grace will have to be abandoned, that one really ought to play only quite softly so as not to scratch, then there comes a player with the talent, the imagination and the perseverance to master the fiendish difficulties of skillfully controlled bowing and to make the bow the able and obedient servant of phrasing in accordance with the breath of the music.

Another area of great opportunity and of sad pitfalls for the string instruments is pitch. Good pitch can be a most expressive device, enhancing the natural tensions of the melodic line, and can add immeasurably to the brilliance of the sound by chordal correctness. Unfortunately, this aspect, too, places the violin among the most difficult instruments to play, and while the strings, along with the wind instruments, have undoubtedly made tremendous progress since Beethoven's time as to playing in tune, consistently correct pitch remains a great rarity, indeed, even among the best string players.

Trying to acquire good pitch, a supple, reliable bow, distinct articulation, great fluency, and that most prized and most personal feature, a beautiful, well-modulated sound, poses in most respects the same problems for the violin, the viola and



—CBS Radio Photo

Dimitri Mitropoulos and the Strings of the New York Philharmonic-Symphony.

the cello. The violin, being the smallest of the three, with the thinnest strings and the closest intervals, responds most easily and offers the best possibilities for distinct, rapid passage work. The viola, tuned a fifth lower, somewhat larger, bulkier, darker in sound, has a smaller range but almost the same flexibility as the violin. The cello, an octave below the viola and created as an instrument to provide a sonorous bass line, began almost immediately to go beyond this assignment and had already soared in the 18th century with the help of players like Luigi Boccherini to a range of four full octaves and beyond, thus acquiring the largest compass of any bowed instrument. The cellist is hampered by being able to play only three diatonic notes in one position in the lower range of his instrument, but makes up for it through the use of the thumb as a playing finger—an impossible feat on either the violin or the viola. The cello's main difficulty is clear articulation in the bass register, not so much because the strings cannot be stopped accurately but because low notes won't

sound as rapidly as high ones, a phenomenon easily observable on the piano, where very fast passage work also sounds clearer from the middle on up. The unique advantage of the cello, on the other hand, lies in its very wide range of colors and in the great warmth of its sound. There is nothing that a violin virtuoso's bow can do that a viola or a cello bow cannot do equally well.

Avoidable Faults

Scratchy sounds can be avoided on all three instruments without any loss of power or drive, as some of the best players have demonstrated to us. The same may be said of careless intonation and of muddy shifting habits. Because all of these three symptoms of faulty violin-playing have been with us for so long, only determined intolerance on the public's part will finally force all professional string players to do away with them for good.

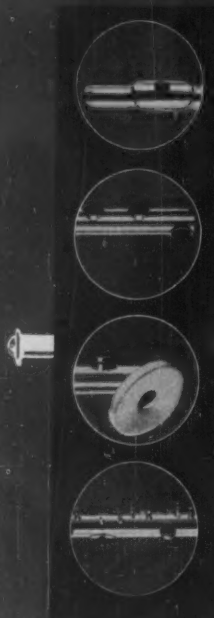
Having assembled, with a watchful eye and with an ear which needs constant training even more than fingers or bow, all the implements

of a serviceable technique, in order to lay them (as we had hoped in the opening paragraph) on the altar erected to vital music-making, what are the compositions in which all these precious possibilities can be put to good use?

Strings appear to have an infinite variety of expression. They can play sweetly, and they can play fast and dashing music and do it cleanly. Whatever composition takes advantage of these qualities will find any one of the three soloistic string instruments a most eloquent herald of its message. One thing, however, none of the three can do: they cannot overpower you with the immensity of their sound. Although I don't expect ever to hear anything grander than certain passages of Bach on the violin or the cello, for sheer power they lag far behind their dominating rivals in the recital business, the piano and the voice. When the strings really want to knock the listener over physically, they band together in groups or in orchestral sections. Individually, they will have to rely more on the rich contrast of their tonal compass to keep him on

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Strings feel happiest in each other's company. Winds mix pleasantly enough with their sound, but the added modern grand piano poses a much more difficult problem of fusion. So much so, that sonatas which were originally written for piano *with* violin or cello (such as all the Beethoven sonatas up to Opus 69, which nowadays appear mostly on programs featuring a string player) have in recent recital practice frequently been perverted into solo pieces for strings with the accompaniment of a little piano tinkling. This habit is motivated by the fear that a real amalgamation of sound cannot be achieved and that the problem may be one of having either the string instrument or the piano capitulate completely. It is often responsible for a strange perversion of voice leading, which causes no



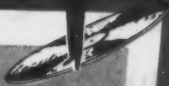
end of frustration to the connoisseurs and leaves the unsuspecting listener baffled and bored.

But lest somebody begin to feel sorry for the poor impotent orphans of the violin family, who cannot even hold their own against the piano, let us hasten to say categori-

Unfortunately, people are building larger and larger concert halls to increase the revenue from admission fees. There is a corresponding desire for more and more volume of sound, and the main victims of this trend have been the string instruments, both as soloists with orchestra and in recitals. While all European concert series still regularly feature cellists as soloists (a distinction they have enjoyed together with violinists, pianists and singers as the "Big Four" of concert life since the 18th century), this has become rather a rarity in the United States. And since almost no sonatas sound well in an auditorium which holds many thousands of people, because any kind of contrapuntal music by individual instruments simply cannot shout, the quality of programs suffers, or compositions are rendered unintelligible through a constant striving for an indiscriminately large sound. On the other hand, the public has lost much of its former predilection for short

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display pieces in which the solo instrument chooses its own dynamic level and the accompaniment can properly be kept at a minimum. So there doesn't seem to be any solution for satisfactory string recitals, using to best advantage their inherent good qualities, but to return them to concert halls of a more moderate size or to improve existing acoustical conditions so that no forcing of the tone will be necessary.

Only then will the string soloist be able to put his best foot forward instead of tearing into his instrument in a cruel and ugly fashion, which is as foreign to the nature of the instrument as to the character of most of the music he is trying to re-create. Only then will the audience, to the last row, receive a big piece like the "Kreutzer" Sonata in all its glory, and won't drown out the whispered phrase in a sea of coughing. And only then can the professional critics (the players themselves and the journalists trying to evaluate justly the aims and the success of the performers' endeavors) be in a position to judge artists instead of gladiators. >>>

RIVER SONGS BRING MEMORIES

(Continued from page 38)

songs would be gone too. Somebody should lay hold upon them while time held out.

Up and down the riverbank and in remote areas of the river towns, she found the old steamboat men and she heard their songs, winnowed from a fading memory. The collection grew.

Lusty Tunes Recalled

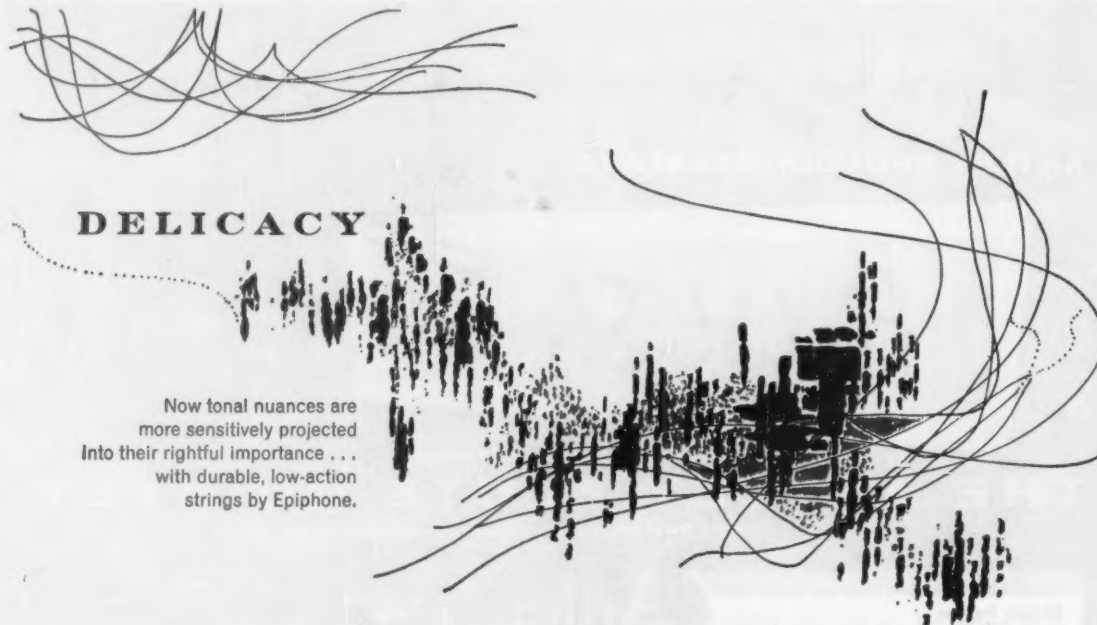
Down on the levee she heard the lusty tunes that once rang out when the laden packets, gay and proud and with a great clang of bells, cleared the harbor at Paducah or Nashville or Cincinnati or some other early river port. Long summer afternoons she spent on the ramshackle porch of some little cabin at the end of a dusty lane, where she had sought out an old-time roustabout who had once followed the river. Or she sat in a house, high on a hill overlooking the broad sweep of the river, where a group of neigh-

bors had gathered to sing for her, as evening came on, in the flickering glow of a coal oil lamp. They all had a wonderful time, the singers and the song collector, because the singers were so pleased to call back from the long ago the tunes and the memories of the "good old rivuh days."

"Yas, 'm, Miss, we'd be proud to sing 'em for you," they would say. And sing they did.

When, with pencil and notebook, the collector took down the words and music, it was a matter of keen interest and curiosity. It was "composin'."

"Never could sing a note," some old river captain, who had heard the songs sung time and again on his boats, would mutter diffidently. But often he could—and did. Soon he might be tapping his foot to the rhythm of a tune that was "raised" as the roustabouts, a laughing, rugged, brawny crew, loaded cotton at Memphis or tobacco hogsheads at Louis-



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ville or big sacks of peanuts from "up the Tennessee."

Sometimes the words or music slipped the memory of the rivermen, but, obviously trying hard, they might recall the sad tale of *Pharoah's Children* who "got drowned in the Red Sea," as it was sung many years ago on packets backing out of port at Smithland for trips up the Cumberland River.

There were times, too, when the singers, queried about some particular song of the rowdier sort, would demur solemnly. "No, ma'am; no, ma'am, Lady. That one ain't fitten for no lady to hear." The rougher variety they also refused to sing because they had since "got religion."

Certain other traditional tales they sang, however, with apparent relish, recalling perchance the "hanging of Devil Winston," for slashing unto death "po' Vinie," the lady of his life, and departing hastily "for a trip with a piece of Vinie's shoulder in his grip!" Always they sang with hearty goodwill:

Beefsteak when I'm hongry,
Whiskey when I'm dry,
Greenbacks when I'm hard up,

Sweet Heaven when I die.

There were the gentler, haunting love songs, such as *Alberta, Let Your Hair Hang Low* or *Come, Love, Come, the Boat Lies Low*, or *Come On, My Pink*, and *Tell Me What You Think*. And their songs of meditation; for one, *Ohio Rivuh, She So Deep and Wide*, with its mournful wail:

I'm goin' to the rivuh, take my seat and sit down,

Ef the blues overtake me, I'll jump in the rivuh and drown.

Many were simply improvisations of the moment,—a sing-song refrain about the weather, perhaps:

It got so cold 'roun' Shawneetown
Bluebirds 'fused to sing.

Or a plaintive plea that they might be aboard when the boat pulled out from shore:

Good, kind cap'n, please
Don't go off and leave me here.

Sometimes out of a deep sense of weariness and homesickness, they would sing: "Oh, fireman, keep her rollin' for me . . . cause I'm Wukkin' My Way Back Home."

Thus were the songs of the rivers collected, words and music and back-

ground stories, material explaining the thoughts and emotions of the singers because they were so inseparably associated with the song itself.

The collection of the steamboat songs, which no longer sweep the rivers and resound only in memory, represents an authentic bit of Americana. It symbolizes the day of "steamboat comin' roun' the bend," a golden little day which is past.

The eligibility rules in the Singer of the Year Contest, sponsored by the National Association of Teachers of Singing, have been extended to include all those under 36 years of age. Write to the National Association of Teachers of Singing, 430 South Michigan Avenue, Chicago 5, Illinois.

The All-Eastern Division Conference Chorus and Orchestra will be an important part of the MENC biennial convention program at Atlantic City. These organizations, selected by their music teachers and principals from grades 9-12, will perform in the Convention Hall Ballroom, Tuesday evening, March 22.

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AIMS OF MODERN MUSIC MASTERS

(Continued from page 58)

impressive and open to the public.

4. The Society encourages students to be active in the music department until they graduate. It makes the work of the music directors easier and more effective.

5. Parents of "Modern Music Masters" become enthusiastic music department supporters.

6. It makes provision for social as well as musical activities. Modern Music Masters is primarily honorary and some Chapters operate solely on this basis. To what extent activities are engaged in is left entirely to the discretion of the Faculty Sponsor of each Chapter. However, most Chapters find a program of activities most rewarding. Chapters throughout the country sponsor music programs for school, church and community; solo and ensemble contests; festivals; operettas; guest performances of traveling artists; make special studies of some phase of music; or raise funds for scholarships and needed music department equipment.

7. It helps create a natural, healthy and co-operative atmosphere between the different musical organizations at the school, which can be the unifying force which all music directors are seeking.

8. Chapters may be organized in both junior and senior high schools.

9. Alumni and other citizens who have made outstanding contributions to the musical life of the community or nation may be selected for alumni or honorary membership. Among the nationally known musicians and music educators who have received Honorary Membership in the Society are: Commander Charles Brendler, Conductor of the United States Navy Band; Lieutenant Colonel Albert Schoepper, Director of the United States Marine Band; Victor Alessandro, Conductor of the San Antonio Symphony; Rafael Mendez, Trumpet Virtuoso; Dr. Raymond F. Dvorak, Director of Bands, University of Wisconsin; Dr. Joseph E. Maddy, President, National Music

Camp at Interlochen; H. E. Nutt, Dean of Vander-Cook College of Music; William Grant Still, Composer; and Forrest L. McAllister, Editor and Publisher of *The School Musician* magazine.

Modern Music Masters has been gratified with the praiseworthy accomplishments of its Chapters and with the co-operation of a number of national, regional, and state music educators' organizations. A number of state and national music publications regularly carry articles with news of Society activities. The Society has been given a place on national and sectional programs of the Music Educators National Conference, has annually appeared on the program of the Mid-West National Band Clinic, and has been scheduled at many state and district music educators' meetings. In each instance local Chapters presented a demonstration of the Society's Initiation Ceremony, and Faculty Sponsors held panel discussions dealing with various aspects of Modern Music Masters and how it implements the school music education program.

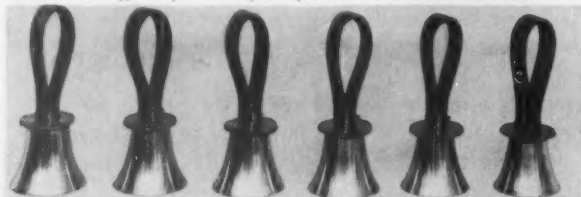
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the Modern Music Masters Society affords the music educator and the music student, the music department and the school, in fact the whole community, present a challenge from which not only the present but also future generations of America's musical youth will benefit. As two of the officers state in the course of the Initiation Ceremony: "Never have the people of this world been without song. Music is the inspiration of life. It is a beautiful gift from God to all who wish to accept it. It is like a language written with notes instead of words. Our journey through life would be a tiresome one were it not for the sparkle of art, which means a song in our heart! Music is a triumph!" ▶▶▶

On April 22nd the third annual Contemporary Music Festival will be held on the San Jose State College campus. Emphasis will be on original, unpublished compositions for Symphony Orchestra, Symphonic Band, Chorus, Wind Band Ensemble and Chamber Music.

RING IN THE OLD WITH THE NEW

(Continued from page 52)

Rey was the only other one who has fronted his band with a steel guitar. It, of course, presents some little problems such as trying to conduct the band with a cumbersome instrument in the way. A decided advantage, on the other hand, is the tonal quality unique to an electric guitar, plus the fact that one can play single-string melodies as well as fairly elaborate chords—the playing of which provides the band with another section. I find that the lush sound of the guitar is always welcome and is especially well-received when integrated throughout the entire program.

My own orchestra, incidentally, wraps the brilliance of a swinging brass ensemble (four trumpets, two trombones and four saxophones) around the nucleus of a straight jazz group (piano, bass, drums, guitar and melophone). The result is a band that can do anything. Some of

the things it does are totally new to the big band field. Actually two bands in one, the group specializes in dance-concert programs.

When playing a standard tune as a jazz piece, I try to keep the melody predominant. Within a distinguishable framework of the original melody there is still plenty of room for "creative improvisation." Utilizing an accepted melody as simply a device or excuse to improvise is not enough. The melody must always be there and its particular pattern discernible throughout the improvised inner or outer voices. This is a combination of yesterday's tune and today's dress.

In a sense, the current interest in bands is an indication of an awareness of the appeal of yesterday's tunes in new clothing. The diamond ring of yesterday simply has a new setting—and well-cut diamonds improve with age. ▶▶▶



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Things You Should Know About . . .

BOOKS & MUSIC — One of the brightest creative talents associated with the musical comedy stage is Moss Hart, his most recent effort being the direction of *My Fair Lady*. His autobiography, *Act One*, published by Random House, is a fascinating account of a man whose unrelenting and single-minded desire for recognition in the theatre was rewarded with success. . . . *Japanese Music and Musical Instruments* has been published by the Charles E. Tuttle Company, authoritatively covering Japanese music, theatre and culture. William P. Malm did research for this richly illustrated book on a two-year Ford Foundation fellowship. He is presently a lecturer on music theory, history and ethnomusicology at UCLA, and is proficient in spoken and written Japanese. . . . Doubleday & Co. has released a new 525-page book entitled *Beethoven's Beloved*, by Dana Steichen. The author was George M. Cohan's leading lady and completed the book just before her death in 1957. She offers a revolutionary concept about the identity of Beethoven's great secret love. . . . *They All Played Ragtime* — "The True Story of an American Music" is the new release by Grove Press. The first book on ragtime ever to be published, it has been written by Rudi Blesh and Harriet Janis in memory of Scott Joplin, "the genius whose spirit, though diluted, was filtered through thousands of cheap songs and vain imitations." . . . Harper and Brothers has a new aid to elementary-school educators entitled *The Playground as Music Teacher*, an introduction to music through games by Madeleine Carabo-Cone. . . . Two recent books have been published by Rinehart and Company: *The Country Blues*, by Samuel Charters, telling the stories of such great Blues singers as Blind Lemon and Big Bill Broonzy, and *Jazz*, by Nat Hentoff and Albert McCarthy, containing

twelve essays by the world's foremost jazz scholars. . . . *Ballet, A New Guide to the Liveliest Art* is the new paperback offering of Dell Books, written by Walter Terry, dance critic of the New York Herald Tribune and dance editor of the Encyclopedia Britannica. . . . The Times Publishing Company, Printing House Square, London, E. C. 4, has published a special issue of The Times Literary Supplement devoted to the American creative genius—*The American Imagination*. It promises to rival its distinguished predecessor: *American Writing Today*, published in 1954.

RECORDS — A distinguished series of recordings originally produced in Boston on the Unicorn label and featuring members of the Boston Symphony Orchestra, is now available exclusively on Kapp Records. Included are *Italian Music for Strings of the Baroque Period*, *Handel Organ Concerti*, *The Golden Age of Brass*, *The Modern Age of Brass and Music for Trumpet and Orchestra*. Kapp also presents Boston's famous Handel & Haydn Society with the Zimmler Sinfonietta in a performance of the *Messiah*, conducted by Thompson Stone. . . . Pianist Walter Hautzig plays a program of little-known works by Bach and Mozart on United Artists Records. They are Bach's *Concerto After Benedetto Marcello in D Minor*, *Capriccio on the Departure of His Beloved Brother*, and Mozart's *Fantasia in F Minor* and *Adagio in B Minor*. . . . Toshiya Eto, outstanding Japanese violinist and a scholarship student of Efrem Zimbalist, makes his Decca Gold Label recording de-

but in works of Tartini, Vivaldi and Corelli. . . . Selections by Johann Strauss, Beethoven, Tchaikowsky, Bizet and Berlioz may be heard in Audiotape's special new collection, *High Spirits*. . . . Gluck's *Orfeo and Euridice*, a milestone in operatic history but one of the most neglected in recordings, is available on Urania Records with the chorus and orchestra of the Berlin Civic Opera conducted by Arthur Rother. Soloists are Erna Berger, Rita Streich and Margarete Klose. Another seldom-recorded composition is Shostakovich's *Seventh Symphony* (Leningrad), here conducted on Urania by Sergiu Celibidache with the Berlin Philharmonic Orchestra. . . . The chorus and orchestra of Djamel Aslan play music of Lebanon on the 20th Fox label. . . . Everest Records brings us the *Symphony No. 9 in E Minor* by Ralph Vaughan Williams. Already an acknowledged contemporary masterpiece, it is performed here by the London Philharmonic Orchestra under the direction of Sir Adrian Boult. . . . "Why is great music often forgotten? Not because it is unworthy of a future, but because of the circumstances in which it was launched. It is tragic that a number of worthy compositions are plunged into oblivion following their premieres. Among factors contributing to their early demise are: Imperfect performance, biased criticism, or audience indifference. . . . The Society for Forgotten Music exists to discover and record such works of merit by composers of all periods and styles. No work is recorded unless, in the opinion of SFM, it has musical as well as historic merit, and provides listening pleasure for contemporary audiences." So read the words of Vernon Duke, founder of the SFM, whose recent Stereo releases include an album devoted to composer Ernst Toch. The disc features the composer's *String Quartet*, Opus 70, played by the Zurich String Quar-

When responding to advertisements or information, your mention of Music Journal will be appreciated.

tet, and *String Trio*, Opus 63 played by the Vienna String Trio (\$8005). . . . Two other recent SFM releases include Michael Haydn's *Quintet for Strings in C Major* and *Quintet for Strings in G Major*, performed by The Roth Quartet (\$2005), and Giambattista Viotti's *Quartet in B Flat Major* and *Quartet in G Major*, played by The Baker String Quartet (\$2006). SFM recordings are released by Contemporary Records, Inc., producers of Contemporary, Good Time Jazz, California and SFM Records. . . . A pleasant treat is in store on Urania 9021 for accordion enthusiasts, entitled *Tony Lavelli—All-American Accordionist with Orchestra*. He is also heard on Folkways Records (FS 3837) playing a collection of *Accordion Classics*, displaying technique and imagination of the highest order. . . . The Institute of High Fidelity Manufacturers has announced that there will be only one high fidelity show in Los Angeles and one in San Francisco in 1960—January 13-17 (Pan Pacific Auditorium) and January 23-26 (Cow Palace) respectively.

SCHOOLS—The Orchestral Society of the White Plains Public Schools will appear with the Quartetto Di Roma in a performance at the Scarsdale High School on January 17, 1960. The Minneapolis Symphony Orchestra will appear at the White Plains High School on February 15th. . . . The concert schedule of University of Illinois bands will open January 8 and 9, 1960 with a festival of concert band music, under the direction of Professor Mark Hindsley. The Concert Band's 70th anniversary concerts will take place on March 24 and 25. . . . Duquesne University will hold a Mid-East Instrumental Music Conference in Pittsburgh on March 4-5, 1960, under the direction of Dr. Gerald Keenan, Dean of the University's School of Music. . . . The University of Hartford announces that the Hartt Scholarship Fund will feature pianist Grant Johannesen on January 17, 1960, the new resident Hartt String Quartet (Gerald Gelbloom, Bernard Lurie, Marie Blewett and Dorothy Fidler) on January 25, the Hartt Woodwind Quintet (Carl Bergner, Robert Schaffer Harvey Goldstein, James Jacobs and William Goldstein) on February 9, and

pianist Leonard Seeber on March 14. . . . A distinguished collection of more than 2000 albums of phonograph records has been presented to Wellesley College by Mr. and Mrs. Toivo Laminan of Watertown, Massachusetts. . . . Eastman School of Music's Kilbourn Hall Chamber Music Series will include the Stanley Quartet of the University of Michigan (January 19), Millard Taylor, violinist (March 1), harpist Marcel Grandjany (March 8), The Eastman String Quartet (March 29) and the famous Rococo Ensemble (April 5). . . . Composer William Bergsma has been named Chairman of Juilliard's Department of the Literature and Materials of Music. Mr. Bergsma will also become Chairman of the School's Composition Department. . . . Professor Hubert Doris, composer and chairman of the Barnard College music department, has been commissioned to write a work for performance next summer at the Domaine Chamber Concerts (Hancock, Maine) under the direction of Emery Davis. The work will be entitled *Erdgeist* (Resurgence), and will be for soprano and string orchestra. . . . The University of Michigan Musical Society concerts continue on February 8th with the Bach Aria Group, William Scheide, Director. Giulietta Simionato will appear on March 13th and the Chicago Symphony Orchestra, Fritz Reiner, conductor, on April 4th. . . . The Oberlin College Artist Recitals will present the Cleveland Orchestra on January 19th, violinist Nathan Milstein on February 9th, baritone Yi-Kwei Sze on February 23rd, Amadeus String Quartet on March 22, Cleveland Orchestra on April 12 and pianist Rudolf Serkin on April 25. . . . The University of Colorado Chamber Music Series continues with the Netherland String Quartet (February 9) and the New York Brass Quintet (April 7).

CONTESTS AND AUDITIONS—The National Federation of Music Clubs recently launched its 18th annual Young Composers Contest, which closes April 1, 1960. Classifications are the same as those of the 1959 contest: chamber music and choral. First and second prizes of \$175 and \$125 are offered in the chamber music classification; prizes of \$125 and \$75 in the choral. The contest is

open to citizens of the United States between 18 and 26, who are members of the National Federation of Music Clubs. Write to the NFMC, 410 South Michigan Ave., Chicago, Illinois. . . . Pi Kappa Lambda, National Music Honor Society, announces a competition for an original chamber opera. Prize for winning composition is \$1000 and performance by several chapters of the Society. The competition is open to all residents of the United States, regardless of age, but only unpublished scores will be considered—maximum length one hour. Deadline is March 1, 1960. Write to J. F. Goossen, Box 2886, University, Alabama. . . . The Queen Elizabeth of Belgium International Piano Competition has been announced for May, 1960, open to musicians of every country, between the ages of 17 and 30. There are twelve prizes, ranging from \$3,000 for the first, \$2,000 for the second, \$1,500 for the third, to \$200 for the twelfth. Write to the Director-General, Queen Elizabeth of Belgium International Piano Competition, Palais des Beaux-Arts, 11 Rue Baron Horta, Brussels, Belgium. ▶▶▶ —R.C.

CHAVEZ PREMIERE

GIVEN a few melodic strands, a composer of talent and craft can weave an entire symphony. Mexico's leading musician, Carlos Chavez, has accomplished this in his *Sinfonia Romantica* (Symphony No. 4). The main theme, announced early in the opening allegro, without resorting to obvious academic devices, pervades the entire composition. Though occasionally reminiscent of Shostakovich, particularly in the orchestration, Chavez's skillful handling of melody and structure, coupled with a subtle blending of indigenous musical elements, gives the work a marked individuality. It flows most freely and coherently from beginning to dynamic finale.

Sinfonia Romantica was commissioned by the Louisville Orchestra and first performed by them on February 4, 1953 under the direction of the composer. He now conducts the Stadium Symphony Orchestra of New York in this world premiere recording on Everest, LPBR-6029 and SDBR-3029. Two other Chavez works, *Sinfonia India* and *Sinfonia de Antigua*, are included. —A. B.

EARLIER MUSIC LESSONS FOR CHILDREN

(Continued from page 56)

cises have personalities and are games to be eagerly awaited." One father with whom I talked felt that the most important thing his son was learning was the joy of sharing. His little boy, aged three, had learned to share his musical experiences with other children of the group, and this sense of sharing would remain with him throughout life. All parents agree that the home life

centers around music and that this in turn enriches the life of the home. They feel that the attention to rhythm and tune is of invaluable benefit to the development of their child's powers of concentration, and that he will be better prepared to cope with the routine of formal school.

After having studied with Miss Owens, watched her classes and

talked with parents of her pupils, I put her theories into practice. I accepted several youngsters three, four and five years old. Never before have I enjoyed teaching so much. Nor have I felt so rewarded for my efforts. The delight and co-operation of a pre-school child at his lesson is what every teacher hopes to have with every pupil. Too often, with an older child, there is no delight and little co-operation.

The father of one of my youngsters feels that this musical training is the greatest thing that will ever happen to his son. So great has been his enthusiasm that he arranged for me to be interviewed on the radio so that more parents might know of the advantages of beginning piano lessons before school. The response to that broadcast was surprising. It would seem that every parent wants to give his child a musical education.

Learning by Ear

The average adult thinks of playing music as a combination of reading notes and rhythm. They naturally wonder how an infant only two or three years old can be taught to "read music." A child is not expected to read language before he is ready for school. He can talk without being able to read the words which he speaks, and he is also quite capable of playing simple tunes without knowing the names of the notes. He develops his rhythmic sense as he walks about the room while clapping and singing the tune. He sees the location of the note on the keyboard as the tune is played for him. Thus, the sensitivity of his ear to melody and his powers of observation enable him to play with correct pitch and rhythm. It would be foolish indeed to burden his mind with the names of notes and their rhythmic values.

The majority of piano teachers and parents believe that a child's piano lessons should start when he is eight years old. If we consider some of the more important reasons for an earlier start, it can be clearly seen that time and money are not wasted on music in the pre-school years. First, and of paramount importance, is the fact that a child wants to make music. Nearly every youngster is fascinated by the sounds from a piano and responds to the

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rhythm of music. Is this not ample reason for directing aimless "banging" into precision of movement and melody?

Let us consider, secondly, that at this early age we have the greatest sensitivity, reception and reaction to sound, rhythm and beauty. The infant has not been dulled by the constant hearing of mediocre music, nor have opinions been formed. His mind is open to the beauty and satisfaction of pure music.

Thirdly, the child's natural musical instincts can be so developed that music becomes a living part of him before he is beset by the three R's. Music at this age level becomes as natural as breathing and eating. It is not something that an older child "takes" as an added part of a well rounded education, but rather an innate expression.

What becomes of the infant pianist after he ceases to be an infant? Does the completion of such a course leave him stranded? No. This method assures a musical foundation that is practically indestructible. Every step in this pre-school work is taken with the child's musical future in mind. His artistic and pianistic growth must go on after he has completed this pre-school instruction.

There is no generally known, conventional method of teaching the art of piano-playing to children less than six years old. The Owens system is an innovation and something unique in itself. It is true that the nursery school places great emphasis on music, but on close inspection we find that it is a group activity with emphasis on rhythm.

The nursery school infant hears much music. He sings many songs and plays musical games. However, it is done as part of a group, with no thought of developing the child's innate abilities for producing music on an instrument. The singing, clapping and other movements which these children do to the pulse of music are, of course, of great benefit. But they are not learning to individualize their fingers and the related muscles necessary for piano-playing. It is also extremely regrettable that one of these youngsters is sometimes told that he cannot sing. Too often I have had pupils of six or seven years who will not sing because "I don't like to sing" or "I can't sing, teacher told me so." I have never

found a child who could not sing. Rather, the child had not been taught to listen to pitch. Group music such as we find in the nursery school and kindergarten has little time for the child who is slow with music. Pre-school teaching can accommodate the slowest child without giving him a sense of inferiority.

Every child benefits from music. There is no greater boon to a shy child than something which he alone can do and do well.

The word "memorize" is seldom used any more. A child either knows or does not know his piece. So care-

fully have these pre-school pieces been planned that a child soon knows. Knowing is a positive reaction before which shyness and uncertainty vanish. To know one must also concentrate and be aware. Thus, the daydreamer must forsake his dreaming. He must be actively aware in order to satisfy his urge to play the lovely tunes as he hears them.

A nervous and "jittery" child is soothed by the organization of tone and rhythm. His hands are kept busy either playing or clapping; there is no time for finger-nail biting. The very orderliness required for the per-

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Cleverly named and cleverly written, this is an unusually interesting concert march rhythmically, melodically and harmonically.—Harold Bachman

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formance of music gradually permeates every phase of the daily routine.

Thus, we see that a child who begins his musical education at the earliest possible moment has every advantage over his companion whose parents are not so foresighted. He has the advantage of sharpened perception, muscular control and self-confidence.

Recently I noted a nation-wide poll of high school seniors. These young people were asked to state

what ability or characteristic they would choose if they could suddenly acquire superiority in one. In the statistical tabulation the answers fell into two main groups, and the second largest group desired musical ability "chiefly in piano-playing and singing." Had the parents of these boys and girls known of the possibilities of starting piano early, before school, these high school seniors might have had the ability in piano artistry which they now so earnestly desire. >>>

GRAND OPERA CAN BE COMIC

(Continued from page 22)

Papa Haydn's humor in his opera, *The Apothecary*, translated and conducted by Thomas Scherman with his Little Orchestra.

Offenbach is of course expected to write musical comedy, as was emphasized in the Metropolitan Opera's production of *La Perichole* (not to speak of *La Belle Hélène* or *Bluebeard*, in which my father sang abroad). But the more serious *Tales of Hoffmann* must also be credited with its full share of humor. Nor should one overlook Humperdinck's ageless *Hänsel und Gretel* or those two gems by Wolf-Ferrari, *The Secret of Susanne* and *L'Amore Medico*.

Past and Present

For modern opera-lovers the *Rosenkavalier* of Richard Strauss remains his most completely satisfying work, worthy of a place beside the *Figaro* of Mozart and Wagner's *Meistersinger*. It is unquestionably the most elaborate setting of humorous words to inspired music. And coming right down to the present, we can sincerely salute at least three of the lighter operas of Gian Carlo Menotti: the early *Amelia Goes to the Ball*, a true example of the buffa style, *The Old Maid and the Thief*, originally written for radio, and that sparkling little curtain-raiser, *The Telephone*. Their composer will surely be remembered by these as well as his more serious creations.

A musicologist would have little difficulty in digging up a considerable number of additional operas that pay their respects to comedy, without even touching upon the frankly light operettas of Gilbert and Sullivan, Lehar, Oskar Straus, Victor Herbert, Friml, Romberg and others, or the hugely successful Broadway shows of Jerome Kern, George Gershwin, Irving Berlin, Cole Porter and Richard Rodgers, to name only a few of their composers. Here the wit and humor may be taken for granted as expected and almost inevitable. But I stick to my contention that comedy can also be "grand." >>>

A Suggestion for February

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MUSICIANS CAN BE VERSATILE

(Continued from page 46)

great improviser."

He likes to reminisce about a concert he once gave in New Orleans, the cradle of jazz, where he divided the program into two parts, playing Bach and discussing the composer in the first half and devoting the second part to the performance of jazz.

"We frequently forget that the old masters had a sense of humor," says the composer of such whimsical pieces as *Mozart Matriculates* and *Mendelssohn Mows 'Em Down*. "The great masters loved to play musical jokes. Think of Scarlatti's *Cat's Fugue* or Haydn's *Surprise Symphony*."

Although recognized as a top-notch serious artist, Alec Templeton has always pioneered for the informal approach to his art. This exuberant musician has always approached music as something joyous and gay and tries to share his pleasure with his audiences.

Templeton's Method

He was one of the first concert artists to bridge the gap between performer and footlights by talking to his audience. At his concerts, he always improvises and generally projects his enthusiasm for his music to his listeners. Although he has been criticized severely for this informal approach, he does not feel that it takes away any of the reverence for the great masters.

"People enjoy it," he asserts. He also reminds his critics that his approach frequently brings in non-concert-goers who come to listen when they discover that concert-going isn't necessarily a long-faced, solemn affair. So Alec Templeton goes his merry way, playing, talking and improvising, and just making friends for the music he loves.

In contrast to Alec Templeton, "Skitch" Henderson was initially associated with the popular field, and gradually gained prominence as a classical conductor. His explanation of the barrier between the classics and jazz is a sociological one. He believes that the origins of jazz created the stumbling-block to its ready acceptance.

"Jazz is of the earth," says this

versatile pianist-conductor. "It developed in a spontaneous manner among the Negroes of Louisiana and spread over the world in the same spontaneous manner. The classics, on the other hand, are associated with the more schooled sources of the European aristocracy, hence the snob appeal connected with it."

"Today, jazz is an accepted uni-

versal tongue," Mr. Henderson stated. "The only governing factor in determining the value of a piece of music should be good taste," he said. Pointing out the potential that becomes released when the barriers are destroyed, he cited the works of Darius Milhaud and Paul Hindemith, contemporary composers who had dipped their pens into the jazz rhythms.

Returning to the factor of good taste, Mr. Henderson stressed the need to instill it early in American

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Contents

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BLUE MOON	MOONLIGHT SERENADE
DAYBREAK	MORE THAN YOU KNOW
HI-LILI, HI-LO	OVER THE RAINBOW
SIBONEY	STAIRWAY TO THE STARS

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youngsters. He advised parents to begin exposing their children to good jazz at an early age rather than holding up the classics as the superior musical form. "This will aid them to become discriminating listeners in this field as well as in the classics," he said, thinking of the current rock and roll fad which he is strongly against.

From the distaff side comes a high note from the charming soprano, Patrice Munsel.

"Popular music is part of our

country and background. It is refreshing. If you were raised and went to school as a normal American, you could not escape the influence of jazz."

Miss Munsel, who has been singing since she was 12, described the problems she encountered as an artist when she began to perform in both fields several years ago. At first, she said, her popular singing lacked style. "I was just an opera singer doing a popular song," she explained.

"I discovered the secret when I

was singing *South Pacific* in Dallas some time ago. It was necessary to figure out how to fill that vast auditorium without losing my voice," she said. "I admit I was nervous. After a little practice I discovered that I had to open my throat and belt out my songs to fill the room with an operatically trained voice rather than an operatic voice."

A bigger problem faced soprano Munsel when she appeared on television. Here it is frequently necessary for a performer to change from a classical number to a popular one with only a minute in between.

To Miss Munsel, this was a psychological problem rather than an operatic one. "Television involved changing my mood as well as my costume in the short space of a minute or two. Sometimes I would return to the stage in barely enough time to open my mouth and start singing," she explained. "This was difficult because when singing opera you must think operatically. You must have an operatic voice with an operatic personality. Along with a change of costume, I had to transform myself into a popular personality with a popular voice. Not only did I have to change my mood, but part of the job was to change the mood of the audience as well," the Met star said.

Fans "Horried"

Looking back on her initial venture into the popular field, Miss Munsel admitted that some of her fans at the Metropolitan were horrified. "Some even refused to believe that it was me, or were convinced that I had been inveigled into something that I did not really expect," she reminisced.

"However, I believe that no one should close their ears to one or the other type of music, but accept each on its own terms," the singer counseled.

"In fact, jazz often makes friends for the classics. There is nothing to understand," she insisted. "Just open up your ears and relax."

How does the ensemble player feel about participating with both jazz and classical groups? We asked talented "sideman" Richard Hixon, busy bass trombonist who plays with such diverse groups as the Symphony of the Air or with Nat "King" Cole

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Differentiating between playing with classical or jazz groups, Dick Hixon describes his reaction by saying that when you play jazz you "feel" what you play rather than play what is written. Contrary to popular belief that jazz musicians are "hepped up" when they perform, Hixon emphasized the fact that he has to be more relaxed when playing jazz than when performing with a symphonic group.

Mr. Hixon's thoughts for the future on jazz versus the classics revolve around building a knowledgeable audience for serious music. He has participated in Young Audiences, Inc., an organization formed by private groups, Musicians' Local 802 and the Board of Education of New York City, to send musical groups into the elementary schools to aid young people to make a pleasurable acquaintance with the classics. "We try to reach them when they are very young—before they have had a chance to develop prejudices against the old masters," he said enthusiastically.

With so many talented musicians

concerned about the future of music, prospects for the development of a stronger, more vital art have never appeared better. To the pessimists who have been worrying about the dilution of the pure classic tradition, we offer a reminder that an enlightened, unprejudiced public, whose ears are open to all sides of a question, are the greatest guardians of the world's art treasures. >>>



Open to composers of all countries, the London International Composer's Competition is for an orchestral work of twelve to eighteen minutes' duration. The first prize is 50 guineas, plus performances in London by the Wind Music Society and in the United States by the American Wind Symphony. No age limit; deadline February 28, 1960. Write to The Secretary, Composers' Competition, 5 Belsize Square, London, N. W. 3, England.



Four American opera companies will seek, and hope to produce in the next eight years, eighteen new

operas written by Americans. The Ford Foundation announced a \$950,000 appropriation for the undertaking which involves the Metropolitan, Chicago Lyric, San Francisco, and New York City Opera Companies.

"This attempt by a group of outstanding American opera companies to undertake a long-term program to build contemporary American operas into their repertoires marks a new stage in the history of the art," according to Henry T. Heald, President of the Foundation.

The New York City Opera Company will receive grants from the Foundation's appropriation for the first-production costs of the six new operas it plans to produce.

The four companies will negotiate independently with composers and librettists for new works and will retain complete artistic autonomy in making commitments for performance. The companies will not receive grants for commissions. Instead, the Foundation will establish a fund from which commission fees will be provided on an individual basis to some of the composers and librettists as they request them. >>>



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Report from Musical Europe

JACK M. WATSON



IF you were to ask me what American products I thought the Germans and Austrians had accepted the most fully and were incorporating into their own way of life, my answer would be ready. I'd say American jazz, motion pictures and cola drinks—in that order. (Jazzologists and other jazz intelligentsia will please overlook the general and non-technical use of the term "Jazz.") Go into a German or Austrian *Bierstube* of the most untourist-like sort and you'll see bottles of coke on waiters' trays along with steins of beer and glasses of *Schnapps*.

We happened to be in Munich during the October *Bierfest*—the annual Bavarian festival that celebrates the new crop of beer and attracts many thousands of people. Even in that city, which one might call the beer capital of the world, and where one would expect the brown, frothy stuff to dominate the field, American soft drinks were still very much in evidence.

Advertisements for our American movies are no less prominent than ads for cola drinks, and they are much more interesting. Stroll past a few *Kinos* or take a look at the motion picture sections of German and Austrian newspapers and you'll see such titles as *Höllensfahrt nach Santa Fe* mit John Wayne, Claire

Trevor, Tim Holt; *Schakale der Unterwelt* mit Edward G. Robinson und Jayne Mansfield; *Anatomie eines Mordes* mit James Stewart und Kathryn Grant; *Sie Kamen nach Cordura* mit Gary Cooper und Rita Hayworth. If the title of the Cooper-Hayworth picture struck your fancy—as it did ours—and you happened to be curious about how "they came to Cordura," you'd buy a ticket and drop into the crowded *Kino*. (All *Kinos* seem to be crowded when American films are playing.) But you should be prepared to hear Gary and Rita speaking impeccable German. If you were interested in voice "dubbing," you'd see and hear a masterly job. And you couldn't fail to notice the intense interest and enthusiasm of the audience. You might enjoy this even more than the film.

Foreign Broadcasts

Expecting that in Europe we'd be able to tune in something besides jazz and hillbilly music whenever we wished, we brought along our transistor radio. (Somehow we assumed that Europe would differ from the United States—or at least our particular area of the United States—in that respect.) On this score we have been disappointed. In Bonn, Germany, for example, where we were attending the ten-day *Beethovenfest*, we usually could come no closer to a broadcast of classical music than a recording of an operetta. The preponderance of music was American jazz and its European offspring. We found, too, that public performances of jazz were getting

equal billing with the Beethoven Festival—even in the city of that master's birth. The same thing we have found to be true in Salzburg, the birthplace of Mozart and home of the world-famous summer music festival. If our own radio-dial explorations in Salzburg, in Bonn and in other German cities produced anything like a fair sample of current radio fare, then the vast majority of broadcast music is either American jazz or European varieties that stem from it.

The variety of jazz that one hears from German and Austrian radio stations is enough to put American broadcasters to shame. From the U.S.A. there are symphonic jazz and big band recordings; rock 'n' roll records by Elvis Presley and his fellow rockers; recordings of currently popular American artists—Perry Como, Patti Page, Nat King Cole, Louis Armstrong, Duke Ellington, Johnny Mathis, and so on; show tunes; blues and synthetic folk ballads; Dixieland; and even progressive jazz. There is just as much variation in the German product, the most consistent characteristic of which is its apparent imitation of American models. Practically every American artist has his German-language counterpart, and the arrangers seem to follow closely a sort of conglomerate model in which there are background choirs à la Ray Charles, melody drums and off-beats, deadwood percussion effects, baritone and bass saxophone and double-bass ostinatos, bass trombone

Jack M. Watson, of the Indiana University music faculty, regularly conducts the Music Educators' Round Table for this magazine, but has temporarily interrupted this activity while spending a sabbatical year abroad. Meanwhile he is contributing from time to time informal impressions of European musical life, this report dealing particularly with Austria and Germany.

pedals, flowing string melodic and counter-melodic passages, electric guitar and electronic organ effects, and so on. Such matters as stylistic consistency and economy seem to have little appeal to these arrangers. One gets the notion that each arranger feels challenged to use practically the entire battery of instrumental and vocal techniques and effects with each number.

There is, however, in Salzburg a group that performs the traditional music of Bavaria as one hopes to hear it performed—an ensemble organized and led by a dedicated non-professional musician, Tobias Reiser. During the summer, except for the festival period, the group performs once or twice a week in the ballroom of the Mirabell Palace, but during the winter its public appearances are limited. While the ensemble was not scheduled to appear during our stay in Salzburg, we were able to attend one of the group's weekly rehearsals. The rehearsal was held in the *Salzburger Heimatwerk*, a local store which Mr. Reiser manages and serves as buyer. The *Salzburger Heimatwerk*, we found, is so fascinating that one could easily write pages about it, and Mr. Reiser's work as buyer ties in closely with his musical activity. The store deals exclusively in crafts which are made by country folk in the Salzburg area, and in his buying trips throughout the countryside Mr. Reiser also collects folk music and anything else he can discover about the music-making of the rural people. One of his unusual discoveries was a very old instrument, the *Hackbrett*, which had so deteriorated that it was completely unplayable. From his study of the original, he built a replica which is now played in his ensemble. On another occasion he found in an old, unused church a unique kind of Baroque organ called a *Portatif Orgel*. He has also rebuilt this instrument, which dates from 1725, and the church has lent it to him. It occupies a prominent place in the *Heimatwerk* and is played publicly once a year during the *Adventsingen* which takes place the first Saturday and Sunday in December. When he found that we would not be in Salzburg for the *Adventsingen*, Mr. Reiser offered to play several numbers so we could hear the unusually beautiful Baroque sound of the or-



gan. Other rare musical instruments are displayed among the interesting folkwares and crafts in the *Salzburger Heimatwerk*.

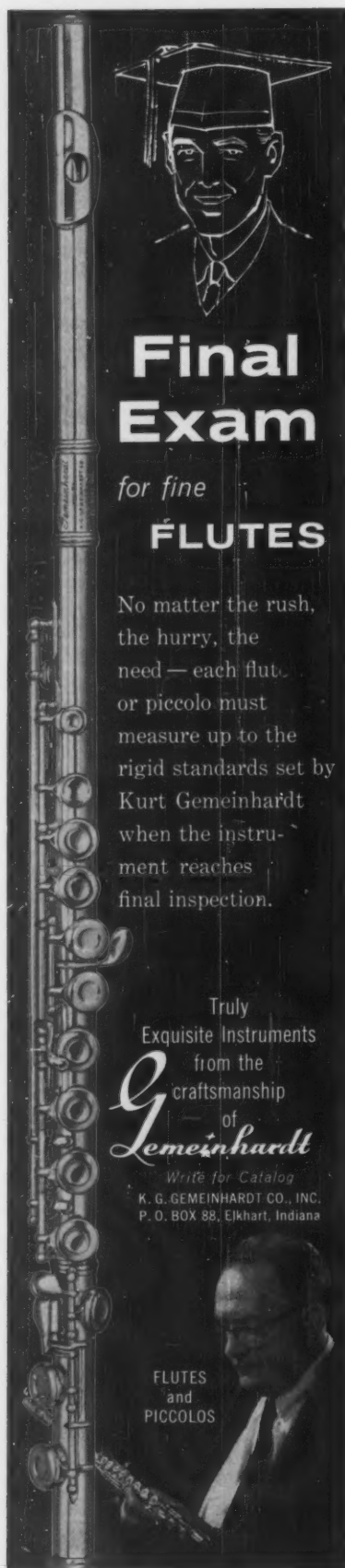
But back to the Tobias Reiser Ensemble and the rehearsal we attended. The ensemble consists of five instruments: a guitar played by Mr. Reiser, a harp, a double-bass, a zither and the *Hackbrett*. The sound of the odd-looking *Hackbrett* is hard to describe and still harder to forget. Its variation in both color and dynamics is little short of amazing for an instrument of its size. It is played both with hammers and by plucking with the fingers, and these two means of articulation produce markedly different tone qualities. In the higher register, particularly when it is plucked, the instrument sounds a good bit like the *piano* and *mezzopiano* of a harpsichord. When played softly, the middle and lower registers sound somewhat like the low register

of a clarinet and the middle and low registers of a bass clarinet. But at and above *mezzo forte* the instrument takes on a very resonant and nasal quality that sounds little like anything but itself. When played *mezzo forte* and below, the *Hackbrett* blends wonderfully with the other instruments, individually and in larger ensemble, and it seems to reinforce their particular resonances. But when played louder it is most effective for solo lines and counterpoint.

During the rehearsal the group played everything musically, and some numbers exquisitely. One felt that in actual performance the ensemble would compare favorably with almost any professional group. While Mr. Reiser was definitely the leader and supplied most of the musical and interpretive ideas (the arrangements are all his), the other members of the ensemble seemed perfectly free to offer suggestions or make criticisms. We learned later that the ensemble, which Mr. Reiser organized shortly after World War II, is composed entirely of amateur musicians who work in Salzburg offices. While the ensemble specializes in Bavarian folk music, its repertoire includes a good deal of antique music and, quite naturally, Mozart. In addition to the adult quintet, Mr. Reiser has organized and rehearses a quintet made up of children who play the same instruments as the adult group. The tape recordings we heard of this younger group's



The Tobias Reiser Ensemble, Salzburg, Austria.



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playing sounded quite professional.

A characteristic of German and Austrian audiences seems to be a relative absence of what we have so much of in the States—a sort of “big-time-itis”—the attitude that to be really first rate, performing theatrical organizations and artists must come from New York—or, second best, from one of a few large cities. To date we’ve seen none of this selfconsciousness in Germany and

Austria. Here local artists and local organizations seem to be greatly honored and well patronized.

We in America might well emulate the Germans and Austrians in our support and patronage of local artists and local artistic enterprises. By so doing we would undoubtedly contribute greatly to their improvement and to the opportunity for American artists to find employment in their own country. ►►

GRANDMOTHER'S UPRIGHT PIANO

(Continued from page 36)

“How many does this bottom note A have then?”

“27½ vibrations.”

“And the one at the top?” he asked.

“Approximately 4,000,” answered the tuner.

Four thousand vibrations a second! Mr. Beyer continued to dust the interior.

“Well, how many vibrations can the human ear hear?” asked Kirk.

The tuner looked up. “About 20,000 a second, more often 18,000.” He struck the pitch bar and then listened to the pitch of the note on the piano. He turned a tuning-hammer, which looked like a wrench, to the right, tightening the wire and bringing the tone up a fraction. There, now it sounded right. The next note, and the next.

“Did you know,” asked Mr. Beyer, “that fish can hear about the same range of sound as heard by man? Or that grass-hoppers and katydids can hear sounds higher than you and I?” He didn’t wait for a reply but was lost again in his concentration as he worked.

Kirk sat down, watching and listening.

“Most people don’t like to hear a piano tuned,” said Mr. Beyer, as he stopped a moment. “If you are doing the tuning yourself, though, you don’t mind it. I can’t bring this old piano up to standard pitch; the tension might break the strings and it would not stay in tune long.

“Too much of a strain. . . . Back when Mozart composed music, it was played nearly a whole tone lower than the pitch at which most instruments are tuned today.” He illustrated with a few chords in F, then

played them in G major. “See how much higher it sounds today?”

It *did* sound different; it had a different color. Well, not color exactly. Kirk watched Mr. Beyer remove the low front panel.

“Do you ever find anything lost, like money, when you open it?” he asked.

“No,” laughed Mr. Beyer, setting the panel aside. “Never have.”

But, covered with dust, were two small boxes, sitting on the inside ridge. “What’s that, Mr. Beyer?” asked Kirk eagerly, pointing. “Grandma,” he called. “See what Mr. Beyer found in your piano!”

She came in and Mr. Beyer handed her the two little boxes.

Suddenly she collapsed in the nearest chair in tears. “You found them!” she sobbed, almost dropping them as she spoke. “You found them!”

“What is it? What’s in them?” blurted Kirk. “Open them!”

With trembling fingers she lifted one cover. There before their eyes shone gold pieces, a box of gold money!

“My eagles! My ten-dollar gold-pieces, one for each year of my married life. My husband Harry gave me one at each anniversary,” she explained. “We were going to use them for something special—.”

“The other box, grandmother. Open the other box!”

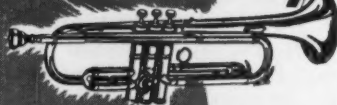
“Oh, I know what is in there, too. Harry was to take both these boxes to the bank to put into our safe deposit box, and then he died of a heart attack, without telling me where he had put them—.”

She opened the second box. Pins sparkling with jewels, rings, brooches! But she fingered through them,

When the Finish is Richer,
the Valve Action
Smoother . . .

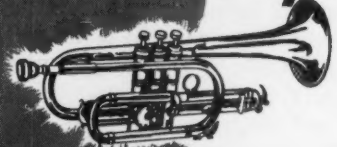
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searching for something else. She lifted out a man's gold watch, and held it for them to see.

"Harry's gold watch and chain! When he bought a wrist-watch he said he would never use this time-piece again." She let out a little sigh.

Kirk hobbled over and sat down beside her. He picked up one of the coins. It showed an eagle holding a laurel wreath. This was the first gold coin he had ever seen.

Mr. Beyer was packing away his kit. Kirk's grandmother, still pink with excitement, asked, "Would you, —do you know any of Chopin, Mr. Beyer? Would you play a piece before you leave—sort of to celebrate? Harry liked Chopin so."

"Why, I'd be glad to," said Mr. Beyer. He adjusted the stool; there was a moment's pause.

Suddenly the old piano spoke; it came alive, mellow, in tune, with the harmonies of Chopin released by trained fingers. Would he ever be able to play like that? thought Kirk.

He glanced out of the corner of his eyes at his grandmother. In her hands rested the gold watch and chain. On her face was a glow of such happiness and sadness together that Kirk couldn't bear to watch her.

And he knew that that piece of music, that Chopin melody would always bring back to him the day the piano-tuner found his grandmother's treasures hidden in the old upright piano. >>>

INTERCHANGE

I think that you were meant to be
A life's unceasing symphony,
An echo of the heavenly song
For which we wait a whole life long.

I think that I was meant for you
A listener the long years through,
So when your fingers touch the keys,
I hear the stirring harmonies.
And every note and overtone
Reminds me I am not alone,
But walk the same earth with a
friend

Who seeks the same unearthly end.

Could ever life be cold and dull
Whose very air is beautiful
With waves of melody that flow
Between our spirits to and fro?

—M. Albertina

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MEMORIALS TO STEPHEN FOSTER

(Continued from page 48)

The biggest collection of Foster material in existence is now appropriately located in Pittsburgh, where the composer was born (1826), and where he is buried, but it owes its existence largely to the enterprise and enthusiasm of an Indianapolis drug manufacturer, Josiah Kirby Lilly. Neither a writer nor a musician, Lilly dated his enthusiasm for Foster's songs to the days when he heard his aunts serenaded with them by college students at Depaw University in Greencastle, Indiana. He put together the immense collection at Foster Hall in Indianapolis, and later presented it to the University of Pittsburgh, which maintains the \$500,000 building adjacent to its famous skyscraper Cathedral of Learning. This collection includes a large library on Foster and his times, of interest mostly to scholars; there is a handsome 672-seat auditorium with some of his music inscribed above the entrance doors. Here Pittsburgh schoolchildren, the Tuesday Musical Club and the Pittsburgh Concert Society stage annual concerts on or about Jan. 13th, the date of Foster's death. Birthday celebrations are avoided because Foster's is July 4th, 1826 — the same Independence Day on which Thomas Jefferson and John Adams, last of the founding fathers of the Republic, died. The attractive concert-hall is also host to many non-profit musical events having no connection with Foster.

For the general public, the most interest attaches to the exhibition of memorabilia like the composer's portable melodeon for serenading friends, his square piano, and the flute he played for his own amusement, together with the only three daguerrotypes of Foster known to exist. First editions of the songs line the walls; many of them are illustrated in the sentimental style of the day, which recalls Currier and Ives prints. The chief manuscript treasure on view is *Old Folks at Home*, with the Peedee-Swanee correction; the collection owns many others, not exhibited because over-exposure to light would fade them out.

Saddest item of all is Foster's only possession at the time of his death—

a battered little purse containing in change and scrip (Civil War "shin-plasters") 37 cents—one for each year of his life. That was all, except for a scrap of paper on which the opening words to a song he never lived to finish were written: "Dear friends and gentle hearts."

No single composer wrote "the music America loves best," but if one were selected by popular vote, Stephen Foster, who lived one kind of life (in cities) and celebrated another (on the plantation), would probably lead the parade. And if the fact that Foster memorials are scattered from Florida to Michigan leads at first to some confusion, one result is that everybody wins, since those who can't visit one may well be able to see another. Stephen Foster left little in the way of material belongings. His gift to all of us was in song,—which is above price.

The National Music Council is receiving applications from composers under 35 years of age who would be interested in spending the scholastic year 1960-61 in secondary public school systems through the United States. Composers will do no teaching, but will compose music for performance by the orchestras, choruses, bands and other musical organizations. Application blanks may be obtained from Edwin Hughes, Executive Secretary, National Music Council, 117 East 79th Street, New York 21, N. Y.

The Junior Student Concerts by the Philadelphia Orchestra under the baton of its assistant conductor, William Smith, are prepared especially for boys and girls of Junior High School age. They are designed to provide fine music for those who have outgrown the regular Children's Concert series. Roger G. Hall, manager of the Philadelphia Orchestra, said tickets for the Junior Students Concerts will be available only to Junior High School students because of the limited number of seats available. They will be sold on a "first-come" basis.

HANDEL'S ISRAEL

PERHAPS the greatest work in the entire choral literature is George Frederic Handel's *Israel in Egypt*. Melodically, harmonically, rhythmically and dramatically, it reveals Handel at the apex of his genius. His consistent use of double choruses is not only a spectacular musical device, but serves to re-enforce the epic nature of this Biblical drama. Its emotional impact is, at once, both immediate and memorable. The programmatic qualities of *Israel in Egypt* are further elucidated in the handling of the orchestra.

Carnegie Hall recently reverberated to the immense sounds of the Desoff Choirs and the Symphony of the Air conducted by Paul Boepple. Their performance of *Israel in Egypt* was critically acclaimed in every music column the following day. The same excitement inherent in the score is now vividly recreated on Vox Records, PL-11.642, and STPL-511.642. The musical forces are the same as the Carnegie Hall concert. Though conductor, Paul Boepple, has assembled a capable group of soloists, including Miriam Burton, Betty Allen and Leslie Chabay, it is the choral singing which makes this a thrilling recording experience. Vox can take justifiable pride in this achievement.

—A. B.

GERSHWIN TRIBUTE

THE *Gershwin Years*, a three-record Decca album, DXZ-160 (also available in stereo), is a unique, ambitious and most welcome project. Conductor-composer, George Bassman, assisted by Ira Gershwin, has given us a panorama of George Gershwin's songs starting with the first ever published and ending with the last. Approximately sixty meticulously chosen songs are employed here in chronological order, from 1916 to 1938, in an attempt to recreate Gershwin's artistic development while not neglecting his most popular and exciting songs. The attempt is a noteworthy success. The original musical intent is adhered to faithfully in the arrangements and by singers Paula Stewart, Richard Hayes and Lynn Roberts. Though reverently assisted by George Bassman, the true star of these recordings is George Gershwin himself.

—A. B.

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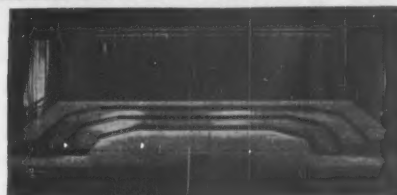
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THE PIANO TEACHER AS A PERSON

(Continued from page 44)

a display of temper verging on hysteria. The very idea of doubting his knowledge on musical matters throws the teacher into turmoil.

In time pupils stop asking questions, as they come to dread saying something that will set the teacher off on an outburst of hurt feelings. They worry over their practicing in fear of doing something that will bring a look of anguish and fear to their instructor's face. Unless there is a change of teachers, such pupils run the danger of developing similar neurotic ways of coping with problems. A good teacher with neurotic tendencies is always on guard not to interject them into a lesson situation. He is aware of the possibilities of passing such tendencies on to susceptible pupils.

The teacher with an optimistic outlook on life is potentially the one capable of doing the most good in helping others to play the piano. His potentiality depends on his endowment for teaching. If he has no gifts for it, his optimistic outlook will not make him a successful teacher. If he has sadistic or uncontrolled neurotic impulses, his optimism will not remove the harm he may do his pupils. But if he has a gift for teaching, and develops emotional poise and balance, he has the most to offer students that come to him for instruction.

Such a teacher, because of his warm-heartedness toward his pupils, wins their co-operation with a minimum of effort for the work that is to be done. Based on his insight, he plans each assignment so as to hold their interest. His psychological instinct enables him to size up the type of pupil he is dealing with at a given moment and act in a manner that will make each pupil feel comfortable and relaxed from start to finish of the instruction.

Yet optimism may be linked with feelings about music that inhibit worthwhile attitudes. Teachers who feel music is an adornment, a luxury, but not a real necessity of life, are in this class. That the average layman feels this way is one thing, but in a piano teacher it works against his best efforts. He cannot get others to consider music a serious subject



of study, equal to school work, if his vision of it is shallow. A teacher who has spent years in serious study of the instrument and rounded out his musicianship by theoretical subjects has a deep and profound understanding of its significance to mankind that impresses pupils. Such a teacher breathes an attitude of respect and love for the art that builds a serious approach in others according to their susceptibility to music.

Optimism may be linked with narrowmindedness. Teachers of this type have wide knowledge of music and piano-playing, but have given little study to anything else. They tend to exalt music above all else in life and give pupils exaggerated ideas of its importance. Teachers should broaden their vision by reading, or taking courses in philosophy, psychology, literature and the fine arts. They should be aware of the problems in the world of today and think about possible solutions to some of them. All of this enriches the mind, places music in perspective, and permits the use of illustrations from a wide range of subjects in solving musical and technical problems at the keyboard.

On the other hand, there is the teacher who knows a good deal about other fields and loves to talk. He tends to elaborate on extraneous subjects far more than the situation warrants. This weakens the point he is making and bores the pupil. The effective teacher never brings in an extraneous matter unless it can be brought to bear quickly on a puzzling problem of the lesson. A sense of proportion warns him against making a display of his knowledge.

But a teacher's beliefs on the

meaning of life are bound to come out in his work with all types of pupils. How will he ever motivate lazy ones to be more earnest in practicing if he does not believe in the importance of meeting responsibilities? How will he impart to the talented ones some worthwhile goal to strive for, if he does not believe that talent achieves fulfillment in being of service to others? How will he deepen a love for music in the rank and file of his pupils if he does not have it himself?

Art or Business?

One can make a business out of giving piano lessons, but if the teacher fails to develop worthwhile goals in music study, there is no art in it. One can mechanically give every fourth grade student the same books and pieces, tell each boy and girl the things to attend to in practicing, and fail to make an impression of significance. Art enters in the moment the teacher becomes concerned with the differences in temperaments, personalities and interests of his pupils. It advances as he plans the instruction to meet individual needs. It grows and ripens as he succeeds in building up a feeling of responsibility toward practicing and an ever growing love of music.

The unimaginative teacher, with a set method for each grade of work, will ignore these personal factors and assign the same material to everyone with the result that considerable interest will be killed. If furthermore he is pessimistic, sadistic, or neurotic in action, there will be a lot of antagonism and unhappiness at the lessons. Instruction of this kind eventually ends abruptly with little to show for the time and money spent on it.

Creative teaching, on the other hand, takes into account all the factors that set off one pupil from another as an individual. Though the start may be made with identical material, the teaching procedure is flexible. As differences in taste, interest, span of attention, character or talent manifest themselves, the procedure becomes more individual and the choice of material highly selective.

A beginning teacher may lack the experience to meet these requirements, but if he has the traits of

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CONCERT BANDS ON TELEVISION

(Continued from page 28)

dorsed by several eminent directors of both bands and orchestras.

There should be greater emphasis placed upon the reed (woodwind) sections of the band. Likewise a drastic reduction in the total number of brasses is imperative. Furthermore, within the brass choirs there should be additional *clearance* for the sake of greater mellowness.

Clarinets for Strings

Clarinets form the foundation of the band in the same way that the strings undergird the orchestra. Clarinets should comprise at least a forty per cent ratio of the ensemble. All of us know that this ratio is seldom attained, except in a few of the larger organizations. Flutes and piccolos must outnumber oboes and bassoons, since the double-reeds possess greater powers of penetration. As for saxophones, they must be reckoned as a separate unit, linking brasses to woodwinds.

Modern bands often employ trumpets to the exclusion of cornets, but this practice is reprehensible. It not only disrupts the logical form of brass band instrumentation, but increases the blatancy or stridency to a marked degree. For *outside* concerts this might not seem unnatural, but for home audiences such blaring effects are unbearable.

Double-bass viols are utterly foreign to the concert band, for they are purely orchestral in nature. The harp is the sole stringed instrument essential to an ideal concert band, having no adequate substitute voice. In this, the writer agrees fully with

the late John Philip Sousa. With regard to percussion, especially for radio or TV programs, the clever *Chef d'Orchestre* will spice his musical feast with utmost caution.

The oboe has always been the most neglected instrument of the band. Large bands are apt to include the contrabassoon to reinforce the bassoons, and yet fail to enter the *cor anglais* as a similar aid to the oboes. It is wise to add a third player to perform opposite the contrabassoon, if three bassoonists are employed. Also, the *oboe d'amour*, that luscious-toned reed instrument, could be utilized to advantage within full bands. If included, we suggest the addition of the E-flat contrabass sarrusophone, which is really a metal contrabassoon, to play against the *oboe d'amour*.

The most revolutionary realignment of instrumentation, with reference to the ideal aerial group, is the substitution of fluegelhorns for cornets as *solo brasses*. This is the European custom. The late George M. Bundy, for many years a well known official with a band instrument concern, once wrote to the writer: "Each year whenever I visit Paris on business for the firm, I always attend as many concerts as possible by the famous Garde Republicaine Band. This great organization employs the deeply mellow fluegelhorns as solo brasses, and the effects are simply marvelous." We are certain that the adoption of this Continental type of instrumentation would create a favorable sensation for home listeners. >>>

TAPE OR DISC?

(Continued from page 26)

sent yet another shortcoming. At worst, these limitations make themselves heard in no uncertain fashion; at best they are minimized, but not overcome, by expensive design and careful control of all processes. These inherent limitations are not found in tape recording and reproduction; other distortions exist, of course, but they are fairly easy to control and their effect is constant throughout each reel of tape.

Somewhat more obvious is the vulnerability of the disc. Scuffs and surface scratches appear as if by magic, while there is a constant need for protection from the ravages of dust. Tapes need reasonable protection and should be cleaned occasionally but the necessary safeguards are much less of a problem and certainly take less time.


Cost Consideration

What accusations are we to level against tape, apart from the considerations of complexity or inconvenience which may at present deter the layman? The cost of equipment has undoubtedly been the outstanding one: disc reproducers have, in general, been less expensive for a given standard of engineering and it is this standard which dictates the musical result. The number of modestly-priced tape machines is increasing, however, and many of these cater to stereo. On the other hand, it is as well to remember that high quality tape equipment may be more difficult to accommodate than even a stereo disc reproducer.

These comments have not been made in an attempt to prove one medium completely superior to the other. As already pointed out, the choice is usually dictated by personal requirements and there is at present something of a gulf between two quite different activities. However, the teachers and indeed all others who are concerned with the quality and the economics of music reproduction will find it of value to ponder over the various merits and demerits, and to establish for themselves a suitable background for the developments which are just around the corner. ▶▶▶

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ALBERT CHARLES NORTON

FOR many years the name of Theodore Presser has been associated with both music publishing and a philanthropic interest in the welfare of retired and indigent musicians. His father, Christian Presser, came from the industrial Saar or Palatine district of Germany, long disputed in the European "Balance of Power." He settled in the industrial city of Pittsburgh, and here on July 3, 1848 Theodore Presser was born.

His early education was brief, and, according to the prevailing custom, he was apprenticed to various business activities until he fortunately became a clerk in the music store of C. C. Mellor. His parents being members of the German "Christian Brotherhood," the boy early became interested in songs and music of the Church. With the encouragement also of his employer, he took a business course, and, with a rented piano, began the serious study of music. Young Presser was promoted to the position of sales clerk for sheet music and was soon extolling the popular songs of Stephen Foster and the Civil War period. At the same time he was gaining valuable hints in conducting a business, such as "He who mingles the useful with the agreeable carries away the prize."

Through customer contacts in the store, he gained his next step, as ticket clerk for the Strakosch Opera Company. A larger musical world was open. In 1868 he entered Union College at Alliance, Ohio, as a major in Music Education. Soon he became an instructor. He also held positions at Ohio Northern, Ohio

Wesleyan and Xenia Colleges, and, for an intensive study of the classics, he spent two years at the New England Conservatory of Music.

Returning to Ohio Northern in 1876 he called a meeting of music teachers to form the National Association for the profession. Here were gathered the most eminent musicians in America. The speaker for the occasion was George F. Root, the popular composer. Here also was Dr. Karl Merz from Benzheim, Germany, who gave the young teacher some wise counsel. Presser must study in Germany. So from 1878 to 1880 he worked at the Leipzig Conservatory with master musicians such as Karl Reinecke, the friend of Mendelssohn and Brahms. Here he met others who were to become famous, including MacDowell and Grieg. Dr. Reinecke declared him to be not only a music teacher, but also a business man, and it was with this aim and purpose that Theodore Presser returned to America.

His first professional engagement in 1880 was as Director of Music at Hollins College for Women near Roanoke, Virginia, at \$1,000 per year. It was here that he conceived the idea of an official publication for the music profession, which he was able to undertake in 1883, when he transferred to the Randolph Macon College for Women at Lynchburg, Va. This magazine, the famous *Etude*, he continued to publish through his life-time, and it remained in circulation steadily until 1957.

In 1884 Mr. Presser moved to Philadelphia with the specific aim



Theodore Presser

—Photo, D. Sargent Bell

of starting a music business. Here he met James Gibbons Huneker, master musician and critic, a pupil of Michael Cross, Leopold Damrosch and Joseffy. An association was developed, and space was found on Chestnut Street near 17th. Finances were low, but with a wealth of common sense, foresight and the ability to select the right men for the right places, the business grew, debts were paid, and substantial profits were realized. Additional space was acquired, and an office building was erected. Among Presser's many associates, none was more esteemed than Dr. James Francis Cooke, a business man,—but also a poet and musician. While Mr. Presser confined himself chiefly to the administration of music sales and publication, Dr. Cooke traveled extensively, everywhere promoting the Presser interests. Copyrights were purchased and older publishers, eventually including the Oliver Ditson and John Church companies, merged with the expanding organization, until the Presser Company became one of the largest of its kind in the world. To the organization came also Dr. John Louis Haney, teacher and educational ad-

ministrator, with an extensive business experience and discerning mind.

Theodore Presser, now grown wealthy, as well as healthy and wise, was interested also in making beneficial provision for the employees of his business. He invited them to participation through profit-sharing. He promoted social gatherings and organized performing groups, summer activities and a savings plan. Probably best of all, he gave them wise counseling, and always recognition for special services.

It is the rare musician who earns from his art enough to provide what we now call "social security." Subsidies from royal families and wealthy patrons were the usual sources of furnishing the masters with the means to produce their compositions. Misfortune has attended many a musician, resulting in extreme poverty and often a sad ending to a brilliant career. With this in mind, in 1916, the successful publisher established the Presser Foundation to administer his philanthropic fund. Its first object was to care for musicians who had met with disaster or misfortune of a serious nature.

Secondly, his own early struggles to gain a musical education had demonstrated the difficulties under which many talented young people must labor to attain their life ambition. He enlisted the interest and counsel of Dr. John Louis Haney, a seasoned scholar and educator, President of the famous Central High School in Philadelphia. Schools and colleges were contacted, and from among them promising young people were selected as recipients of Presser Scholarships for the study of music. These grants have run into the hundreds, and they have proved to be a most profitable investment in the youthful life of musical America.

In Mr. Presser's day the musical curriculum in colleges was still in its infancy. In the larger institutions, departments were in process of formation and degrees were being granted. But in certain communities, smaller colleges were offering music as a major, and with facilities that were quite inadequate for their interests and desires. Mr. Presser decided on a survey of our smaller colleges. Dozens of institutions were visited. Careful investigations were

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made. Today, there are ten colleges scattered over a wide area, each of which can proudly boast of a Presser Music Hall to house the music department and to afford adequate facilities for the presentation of concerts. Not the least of these is the Presser Hall of Hollins College in Virginia, where Mr. Presser had made his own debut.

One final achievement remained for Theodore Presser's philanthropic ambition: the erection and maintenance of a suitable home for aging and retired music teachers. Back in Philadelphia he searched for a location suitable for the purpose. Then he turned to historic Germantown and the rising grounds surrounding his own residence. On this site was fought the Battle of Germantown. Within view is the Chew House, which still bears the scars of battle. Here, surrounded by lovely lawns, views of the old court house, the churches and the homes of the original Germans and Quakers, Mr. Presser designed and built a mansion house in English Renaissance style. Since 1911 it has been indeed a home for retired teachers of the musical arts. More than sixty of them enjoy the privacy of their own individual apartments, surrounded by mementoes of family and career. At certain hours of the day each may adjourn to a music studio for the review of favorite works or to practice new ones. Several may gather in the Music Hall for the entertainment of friends, or for non-sectarian song services. There is a resident physician, with nurses and an infirmary, and our teacher friends are especially

blessed with good health, even in their advancing years. One is especially impressed with the contentment that prevails, in the atmosphere and feeling of a genuine "home," with a fellowship in the art and love of music.

Theodore Presser died October 28, 1925, but his name and his works endure. In the world of big enterprise, he has been classed with such men as Andrew Carnegie, John Wanamaker and Henry Ford. Many of his famous sayings have become classic. In defining his own business as a "movement" in music, he says: "A movement is a motivated idea, begun by one man perhaps, but gathering power and followers who added to the idea. The chief elements of Success are Vision, with a goal, a spirit and an ambition; Energy, plus industry to realize the Vision; and Economy of Administration." To his friends and employees he advised the following:

- (1) Originality: Something a little different and interesting.
- (2) Ideals: Not how much profit but how good is my work.
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- (4) Watchfulness: Always avoid small bits of carelessness.
- (5) Prudence: What one keeps out of is as important as what one enters.
- (6) Gratitude: Never look for it, but never forget to give it!

No wonder the world of music still finds an ideal and a model in that rare combination of musician, executive and philanthropist,—Theodore Presser. >>>

MUSIC IN OUR EDUCATIONAL SYSTEM

(Continued from page 43)

formulae to hasten the "how" of the learning process, might not the arts drop down their plumb line to ascertain the "why" of man's cultural and intellectual beginnings? If the business of the school is to help the child to know himself—to know a *very best* self, that is—then, is it not prudent to suppose that if a child were helped to discover the nature of the limitless potential that his senses represent, if he were truly acquainted with the joy of seeing, hearing, observing, appreciating,

questioning, exploring and doing all the things with insight that his senses provide him the grace to do—if he were introduced to this self first before being asked to concentrate on the meagerness of puerile primer pabulum, might he not learn more quickly and in condensed periods the things which now lag and drag for want of interest and comprehension? Might he not also gain a wisdom which would provide him with overtones and nuances to learning which would in turn chasten and

hasten the development of self into a more creative, a more stimulating, a more challenging and a more concerned member of a great society?

Perhaps the arts of man have been cheated too long by a pseudo how-to-do-it type of education. Perhaps—and what is this but hazard?—we need to run the risk of making a few mistakes to see if the arts are not really the core and not the peripheral of all true education—yes, of life itself. Perhaps we need to have the courage to speak out clearly before the wilderness voice can no longer be heard.

In projection, then, let us hope that before too many satellites are flung into space, some world will recognize the need all men (big ones, little ones, and middlin' ones, too) have for learning how to communicate well within the lively and liberating spheres of today's educational step-children—the arts.

Maybe, but only maybe, some respected yet sensitive body of men will realize that esthetic malnutrition is even more deadly than a vitamin deficiency.

Maybe, and may it be soon, all of us shall awaken to the knowledge that human unfolding can be shriveled into merelessness by too soon a sun of academic stringents and strivings.

And surely man will some day quicken to the knowledge that the greats of civilization's history point a rather conclusive finger toward the well-illuminated fact that those who built "to the glory of God" created magnificence and beauty by constructively liberating the arts, and, conversely, those who ignored the arts in their frantic and frustrated scurry "to build to man's destruction" were cremated by their own heat of hate.

Music's place in the curriculum, then, is to lift high the sights, to temper those it encircles, and to build glory into human lives and destinies. ▶▶▶

The "Alfredo Casella" Piano Competition, to be held in Naples, Italy, April 15-30, 1960, is open to pianists of any nationality. The first prize is 500,000 lire and the contest is open to those between the ages of 15 and 32. Deadline for applications is March 31, 1960. Write the Accademia Musicale Napoletana, Segreteria Concorso Internazionale "Alfredo Casella," Largo Giulio Rodino 29, Naples.

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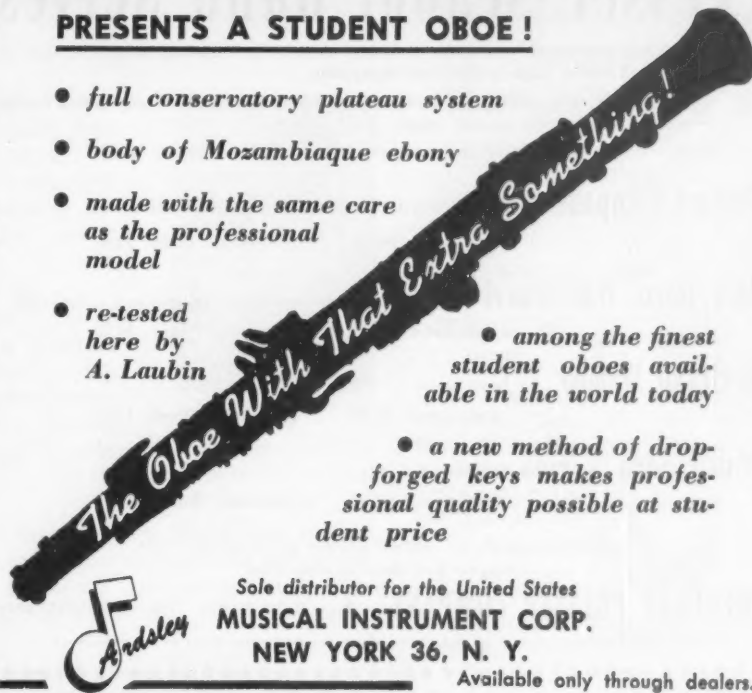
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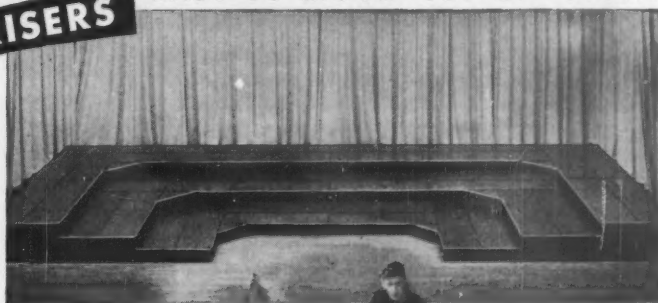


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In and Out of Tune

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WE still hear frequently about musical artists who make an "overnight hit." Actually there is no such thing. The performers who achieve sudden fame as the result of a single spectacular appearance have invariably been working for years without general recognition, waiting patiently for the big opportunity, which they were fully prepared to grasp whenever it turned up.

In most cases the "overnight hits" were quite well known to a comparatively small circle of connoisseurs long before their discovery by the general public. Two singers have recently scored a sensational success at the Metropolitan Opera, Giulietta Simionato and Anna Moffo, and in neither case was this a surprise to those who had kept their ears open to what was going on in the musical world.

It was more than a year ago that this columnist heard from his old friend Cecil Arden, who sang with Caruso at the Metropolitan and is now living in Rome, to the effect that Anna Moffo was a tremendous hit in Italy and a sure-fire star of the near future. She has already more than made good that prediction.

SIMIONATO was a well established artist of the first rank long before she reached the Metropolitan. Some time ago she sang the role of Adalgisa opposite the Norma of Maria Callas in Chicago, and it was generally agreed that she was the better singer of the two. Her New York debut was in the "Anna Bolena" of Donizetti, given in concert form by the American Operatic Society, under Arnold Gamson, and again her voice made a deep impression on every discerning listener.

It is still not generally known that the Rosina in a recent motion picture of Rossini's "Barber of Seville" is sung off screen by Giulietta Simionato in the original mezzo range. The picture is distributed by Citation Films and was shown with great success at the Biennial Convention of the National Federation of Music Clubs in San Diego last April.

In this connection it is already almost forgotten that Sophia Loren made her American screen debut in the title role of Verdi's "Aida," brought to this country by impresario Sol Hurok. In that picture the dubbed-in voice of Aida was that of Renata Tebaldi, then still comparatively unfamiliar to American audiences.

EILEEN Farrell, probably the world's greatest dramatic soprano today, continues to be described as practically a newcomer, although she has actually been a shining star for years, making her early reputation on radio's Prudential Hour. She has long sung operatic roles in concert form and now does them in full stage productions, with the prospect of a Metropolitan appearance in the near future. Actually Miss Farrell's greatest feat was her vocal representation of Marjorie Lawrence in the film, *Interrupted Melody*, when she sang everything from *La Traviata* to *Waltzing Matilda*, while Eleanor Parker acted the role on the screen.

Another remarkable example of voice dubbing was in the filmed version of *The King and I*, with Marni Nixon supplying the singing voice of Deborah Kerr. Possibly Miss Nixon, who has won several awards in her field, will soon be "discovered" by the American public and tagged with the traditional label of an "overnight hit." ▶▶▶



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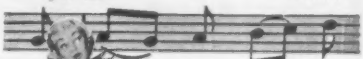
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A CHRONOLOGY OF JAZZ

(Continued from page 62)

nings at this point.

1934—Benny Goodman founded his large jazz orchestra and swing was created. Swing is characterized by a 4/4 dance rhythm and an important melody. It attracted such bands as the Dorseys', Count Basie's, Artie Shaw's and Woody Herman's.

1940—By this year considerable interest was being shown in boogie-woogie, a type of jazz for piano with a rolling, eight beats-to-the-bar left-hand rhythm, similar to the classic "basso ostinato." Meade Lux Lewis, Pete Johnson and Albert Ammons were the chief exponents of boogie-woogie.

1942—"Cool" progressive, or "modern" jazz was set on its road by the coming east of Stan Kenton's band. This type of jazz is much concerned with continental contemporary music and is given to long compositions. Many feel this is the jazz of the future. The musicians of this type are schooled in harmony and all other aspects of traditional music-making. However, some jazz lovers feel that spontaneity is lost in modern jazz.

1946—"Dizzy" Gillespie founded a big band to publicize the importance of his bop, rebop or be-bop music, a most interesting jazz form, with intellectual and mystical overtones. It is a step ahead for its coterie—individualists and non-conformists. This movement, like modern jazz, shows the richness and adaptability of the jazz mode.

1949—This year, there began in New York under Miles Davis the so-called "West Coast" type of jazz, characterized by very long sessions.

1950—The opening of Birdland, a night club in New York which provides a showcase for the most advanced in jazz music.

1955—25,000 attended the First Annual Newport Jazz Festival at Newport, R. I. The event has increased in scale and importance ever since, and exhibits all important jazz media from the old New Orleans jazz (now called "Dixieland") to the "Coolest of the Cool."

1956—A great year for jazz. "Dizzy" Gillespie was chosen to undertake the first U.S. State Department-sponsored tour of Europe by a jazz group. Not only does jazz enjoy the good will of almost all European young people, but such eminent composers as Stravinsky, Copland, Weill, Prokofiev and Shostakovich have based their work in part on the jazz mode and the jazz beat. No aspect of the cultural exchange program enjoys greater popularity or more serious praise than the demonstration of America's unique cultural medium, —jazz. ►►►

CULTURAL EXCHANGE

Til Dieterle

IN January of 1958, American-Russian relations took a giant step forward with the signing of the two countries' cultural exchange agreement. The program was to cover culture, technology and education. This experiment was designed to find out if there were any aspects of human activity in which Americans and Russians could at least talk to each other. The arts were of course a natural area to explore. The fact remains that people of both nations are made of flesh and blood, with the same reactions to pleasure and pain. We all possess imagination and curiosity, and we all have the same impulses to love and to hate, to laugh and to cry.

With these thoughts in mind, the reciprocal visits began. Last year we sent a unit of American composers to tour the Soviet Union. Recently we have had Dimitri Shostakovich and a delegation of prominent Russian composers observing musical Americana from coast to coast. The smashing success of Leonard Bernstein and the New York Philharmonic has been widely acclaimed, as was the earlier victory of pianist Van Cliburn.

The performances of the Bolshoi Ballet and the Moiseyev Troupe were memorable events for American audiences, gaining standing ovations everywhere. In the entertainment field, our State Department spon-

sored an Ed Sullivan variety show, which was presented to the Russian people last August. Their response to that offering was nothing less than tremendous.

Movie Exchange

Presently, a significant motion picture exchange is taking place. In the United States of America audiences are viewing a Russian production called *The Cranes Are Flying*. The significance of the film's title is interesting. According to Soviet Charge d'Affaires Mikhail Smirnovsky, the cranes in the USSR herald "the arrival of warm sunny days, after the long, cold winter days." Perhaps, in turn, the relationship between our two countries may become warmer and sunnier.

Intermittently, the Russians are being shown an Academy Award-winning film from Hollywood, the popular *Marty*. Other pictures to be sent to the Soviet are *Lili, Rhapsody, The Great Caruso, Roman Holiday, The Seventh Voyage of Sinbad, The Man of a Thousand Faces, Beneath the Twelve Mile Reef, Oklahoma,* and finally *The Old Man and the Sea*, whose background music won another "Oscar" for composer Dimitri Tiomkin.

Coming film attractions from Russia include *Quiet Flows the Don, Othello, The Idiot, Circus Athletes* and *Swan Lake*. The current film exchange culminates twenty-two months of intricate negotiation, and it is hoped that this mutual exchange can lead toward a better understanding between our two peoples.

Music, however, is the greatest liaison between any two countries, since there is no language barrier to surmount. Melody, rhythm and harmony speak their own universal language, without the aid of an official interpreter. As 1959 moves on to 1960 it is a gratifying thought that the musical profession has aided so much in furthering cultural relations between our country and the Soviet Union. >>>

Til Dieterle is a professional pianist, organist and singer, heading her own Trio in various engagements, recently including a long stay in the Mermaid Room of New York's Park-Sheraton Hotel. Her new record, "Coast-to-Coast," has been produced by the Patricia-Kahl Music Company, with offices in the Brill Building, New York.

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MUSIC'S PLACE IN RECREATION

(Continued from page 35)

one who is capable of training song leaders, and to obtain good song leaders from the professional ranks. Would it not be possible to arrange for the services of trained musicians to help in this part of the program?

Is it not true also that a large number of students in school never get the chance to sing in a school chorus? The door is wide open to public recreation departments to organize youth choruses of various kinds, and at the same time create a wholesome outlet for youthful energies. The main problem is to find the kind of choral leader who understands what boys and girls want musically, and to go at the job of leading in a recreational spirit. The simple fact is that the group must like the leader before liking the music. Would it not be a good thing to look into the qualities which make for an effective community chorus leader? Perhaps the musically trained person who is not particularly experienced in this direction might learn some new techniques and methods of gaining the confidence and co-operation of singers, to good effect.

And what happens to the boys and girls who have left school with a background in choral singing? This has almost become an age-old question. Again the main difficulty is to find the music leader who is sufficiently interested and free to undertake the organization and conducting of alumni choruses. He must, as in other cases, possess leadership capabilities that are strong enough to cope with a community recreation

group. Under the right kind of leadership the alumni chorus can reach a high degree of artistry.

What has been mentioned in regard to vocal music participation may be applied to instrumental playing. The simple playing of rhythm band instruments, melody instruments, combos, youth orchestras and bands all require effective leadership. These kinds of instrumental playing are to be found in public recreation programs, and all depend to a large extent upon qualified leadership. A number of community orchestras throughout the country are directly associated with public recreation programs, and are in many instances doing pioneer work in bringing fine music to the community. Both professionals and non-professionals provide the membership for these community orchestras. Public recreation departments would do well to increase the support of these orchestras to the fullest extent possible.

The public recreation program may include opera both from the standpoint of direct sponsorship of an opera group or sponsorship of public performance by a group not associated with the department. "Opera under the Stars," in Rochester, N. Y., is a fine example of co-operation between public recreation and private groups. Music festivals and celebrations are sponsored by some recreation departments.

The activities mentioned here are by no means all-inclusive. We have not referred, for instance, to harmonica, ukulele or other types of

bands to be found in recreation programs. The whole gamut of musical activities should suggest possibilities within the scope of public recreation.

To summarize, it would appear that leadership, interest, assistance in planning and greater participation must come from the music profession itself if the further growth of music in the area of public recreation is to be fully realized, ►►►

WHY STUDY MUSIC?

(Continued from page 60)

tions in which all of these important aspects of life may be implemented.

3. Music study can and should develop an appreciation of music in the student. One who appreciates music knows its value and worth, and this in turn implies enough experience and exposure to enable the person involved to make value judgments and to become a discriminating user of music either as a consumer or as a performer.

4. In this day and age, when individuals are confronted with more and more uncommitted time in which they have a free choice of activities, music study can provide opportunities for stimulating and enjoyable recreational pursuits.

It is important that we recognize that music can make these lasting contributions to the life of each music student even though he never progresses beyond the beginning phases in his study. We should also realize that these benefits begin to accrue to the student just as soon as he starts to study music. Parents

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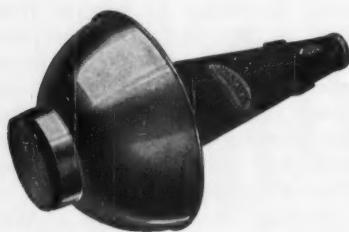
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might well ask themselves these questions when they evaluate the benefits their children derived from music study. Did music study serve a significant purpose, did it satisfy a need, or did it make a vital contribution to the life of the student at the time he studied music? If these questions can be answered in the affirmative, the time, money and effort have been well spent.

To serve the needs of students who want to progress beyond this exploratory, consumer stage in music, teachers must develop self-sufficiency in their music. This involves development of the ability to read music at sight and to perform by ear or from memory when the need arises. Even though the student does not expect to use music vocationally, mastery of fundamental performing skills can make music study more functional and can lead to a wide range of opportunities for participation in formal or informal music-making. It would be difficult to find or to imagine a church choir that would not welcome vocalists who have the ability to sing music at sight. Success of musical performance groups in the home, or of amateur chamber music gatherings, is dependent upon the self-sufficiency that is the result of good training and from mastery of fundamental performance skills.

So it is important that music teachers take the efforts of each student seriously and help him to achieve to the best of his ability. Until the teacher has done his best for and with each student, neither of them has all the information and background necessary to decide just what the role of music should be in the life of the student. Give music study a fair trial, concentrate on the immediate benefits that it brings to the student, avoid too much concern about the professional or vocational aspects of music, and music will serve a good purpose in the life of the student and he will be fully repaid for the time and effort he has spent on it. ▶▶▶

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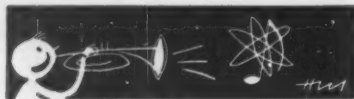
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FROM OUR READERS

I CERTAINLY agree that Carnegie Hall is a legend in New York where music and creative genius have thrived. But we are in America where progress claims the old to build the new, as a society can't stand still. . . . I agree with all that Mr. Cumming says in his Carnegie Hall article right down to the bit of poetry at the end. Now let's trust that what Edgar Allan Poe and George Pope Morris called a flowery vale with sparkling streams, develops into a sparkling metaphor for the performing arts.

—Norman S. Redmon
Lincoln Center for the
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YOUR fine tribute to Carnegie Hall in the November-December issue of *Music Journal* is very moving, and I will be sorry to see this landmark removed from the horizon of 57th Street, although I, too, realize that the building of a new hall is undoubtedly a kind of "progress." However, I am sure that the ghosts and echoes of Carnegie Hall will continue to haunt those of us who have enjoyed great moments in music at this concert hall.

—Félix Martí-Ibáñez, M.D.
Editor and Publisher
MD Medical Newsmagazine

ONE of the best articles I have ever read in your magazine, which I have been enjoying for quite a while now, appeared in the October edition. It is *Practice Makes Perfect?* by Robert Pace. . . . Thank you for your splendid magazine!

—Lucille M. Wolff
Piano Teacher
Charlotte, North Carolina

I AM writing somewhat belatedly about the "Sigmund Spaeth" issue of *Music Journal*—and can only say that this was astonishingly good, both as to contents and presentation. After reading the many interesting features, I passed the journal on to a musical friend, and he, too, was most impressed, and pleased to find

that a musical magazine of such size and scope existed.

—Rudolph Robert
Welwyn Garden City
Herts, England

EVERY issue of *Music Journal* is filled with interesting articles by noted writers in the various fields of music—classical and popular. As I look through the many pages of this excellent musical magazine, my opinion is that it is a great contribution to music education, and I am indeed happy to be one of the countless subscribers to wish you continued success.

—Emma Lola Cadle
Piano and Voice Teacher
Detroit, Michigan

ALL I can say, after reading every single word in the October *Music Journal*, is—Wow! That's my personal reaction to careful examination of the things your contributors had to say. Frankly, I am astounded that my thoughts appeared in such select company! Everyone else sounded so erudite on musical matters and my contribution was strictly on a "thought and feeling" level. Of course, I will admit that thoughts and feelings (intangible attitudes) undeniably constitute the sturdy framework of most human endeavor.



or. Nevertheless, I remain astonished! You have a wonderful publication. It's beautifully done and everything in it interested me.

—Betty McCutcheon
Seattle, Washington

CONGRATULATIONS on the fine articles and the general layout of *Music Journal*!

—Sister M. Romana, O.S.F.
The Cardinal Stritch College
Milwaukee, Wisconsin

MUSIC IN COLLEGES OF WEST GERMANY

(Continued from page 32)

opera, study of costumes and the like. The piano is a compulsory subject for all students.

Admission to a college of music in Germany depends on an entrance examination which tests ability and aptitude, especially in the main subject offered, but also in general musical theory (elementary concepts) and sharpness of ear. Candidates must have had the usual schooling; for school music, a general certificate (advanced level) is required. The lower age limit for admission is 18, but exceptions can be made in the case of wind instrumentalists and candidates who have already had preliminary training in orchestral schools. The upper age limit is 30. The required period of attendance varies according to subject from three to five years. Students may change from one state college to another without taking further entrance examinations, provided they can produce satisfactory certificates from their old college; this also applies to foreign students.

Binding for all students at West German colleges of music is one ethical aim: competition in the service of art and humanity. ▶▶▶

The Southern Illinois Talent Parade Association, with James Houston, Herrin, Illinois, as President, recently opened its 1959-60 season. The sole purpose of this organization is to search out young Southern Illinois student musicians of beginning and advanced ability who are seriously working toward a music career and, if possible, to assist them in this goal.

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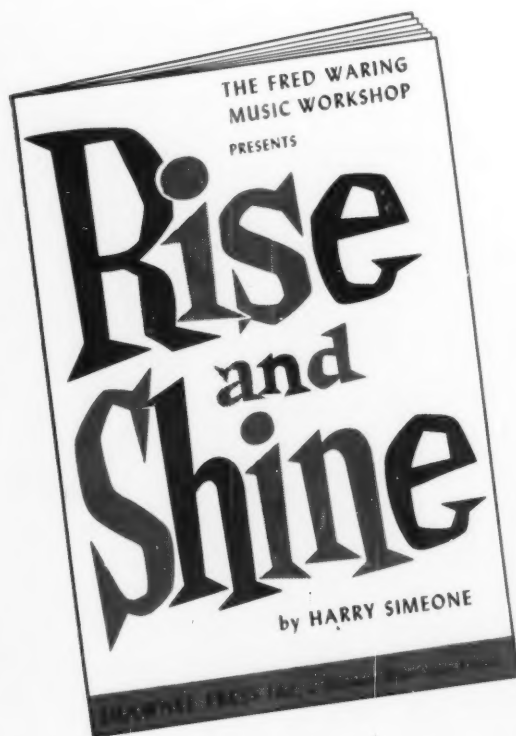
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